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A study of functional words in Act IV of Ben Jonson's Volpone

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A STUDY OF FUNCTIONAL WORDS IN ACT IV OF BEN JONSON'S VOLPONE

by

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CHAPTER 1

INTRODUCTION

The purpose of this computer based essay is to present a stylistic analysis of Ben Jonson's Volpone, Act IV, focusing on aspects of language which are not ordinarily weighed or measured in literary studies. The focus will be on grammar and syntax. In order to arrive at a set of classified labels that are suitable to twentieth-century grammatical thought and to the kind of analysis that I have proposed, I will use concepts from transformational-generative grammar to define certain grammatical terms for their later stylistic application.

Comments on Jonson's style have covered such diverse topics as his use of images, classical sources, Italian influences, and rhetoric. Phrases such as "dignity of poetry," "satirical power," "adherence to nature," and even "cold and cynical" have been applied to his writing.

Style, thus, has been described in very inclusive terms and often with impressionistic labels. Recently linguists have advanced the notion that, although such judgments may not be basically wrong, style should be defined in the most concrete terms possible and then speculation may follow. Concrete terms are those which describe the structures behind the surface impressions; i.e., linguistic statements should be made first of all about how the author's language actually operates in terms of the functions, positions, and frequency of certain words and word patterns.

It is important to my argument that the reader understand these newer concepts. Style has taken on more specific and limited definitions by linguists. Louis T. Milic, who has applied the computer to a stylistic analysis of Swift's prose, defines style, for instance, as "the sum of the individual choices made by the writer from the 'non-distinctive' lexical and syntactical features of the language."[1] This definition is also workable for my study of Jonson's grammar. I will identify the choices that Jonson makes in determiners, prepositions,

adverbs, and conjunctions and from these I will comment on the alternatives the language provides him. The range of choices is his "stylistic fingerprints." The most frequent choices seem to represent common or unpremeditated usage and the more infrequent choices his unique linguistic usage. Determiners, prepositions, adverbs, and conjunctions --normally called function words--belong to the 'non-distinctive lexical and syntactical features of the language;" it is doubtful that Jonson or any author has much conscious control over these words.[2]

Two rather modern techniques will aid me in this investigation. First of all, I will use the electronic computer to handle my data, as Milic has done, and secondly I will use transformational-generative grammar to examine the data.[3] The electronic computer has been used frequently in recent years for literary analyses; for instance, Ivor S. Francis has examined such things as word frequency, word clusters, and initial sentence positions to determine the authorship of the disputed Federalist papers through the aid of electronic computers.[4] Josephine Miles and Hanan C. Selvin have used them to

measure the frequency to which certain groups of words in the poetry of several seventeenth-century poets have similar patterns of high and low use.[5] Another example of the application of electronic computers to literary analyses is the study Andrew Q. Morton and Michael Levison made of sentence length and common words in order to identify the style of some classic Greek authors.[6]

The second technique that I will use--the application of transformational-generative grammar to literary analyses --is not without precedent. Although he primarily concerns himself with syntax in terms of transformations and does not use the computer, Curtis W. Hayes in "A Transformational-Generative Approach to Style: Samuel Johnson and Edward Gibbon" shows the value of my technique in his comparison of the prose styles of Johnson and Gibbon. The use of the computer to assemble the evidence and of the transformational-generative approach to grammar to provide an analytical base present the best techniques available, I believe, to define determiners, prepositions, adverbs, and conjunctions--elements of Jonson's language which I will examine in this new description of style.

The only critic that I have read who has attempted to deal with Jonson's grammar as part of his style is Astley C. Partridge. However, in his Studies in the Syntax of Ben Jonson's Plays and in The Accidence of Ben Jonson's Plays, Masques and Entertainments with an Appendix of Comparable Uses in Shakespeare, his emphasis is primarily historical.[8] In Syntax (pp. 88-99), for instance, he states "The definite article the began as a demonstrative pronoun, the form of which in O. E. was se, seo, þæt." He continues by tracing six of its later uses. One of these uses, for example, is "'The' before titles of books, plays, poems, musical compositions, etc.," which can be traced back to an example cited in the N.E.D. from Ancren Riwle (c. 1225). In the sixteenth and seventeenth centuries the was used in this manner particularly before literary works with established reputations and it survives in modern English, but this was not the only Jacobean use. In reviewing Partridge's books, E. G. Stanley casts doubt on this historical approach which goes to Old English for many of the peculiarities of an analysis with "twentieth-century [sic] English as a starting point."[9]

Besides using a historical approach, Partridge relies heavily on a traditional explanation, which uses Latin grammar as a basic for analysis. In Syntax, for instance, he uses latinate concepts such as "appositional accusative" and "dative of separation." Although I believe Partridge's approach has merit, my analysis will emphasize how Jonson's language actually functioned in his day as discovered by current techniques.

It should be noted also that Jonson's writing is a particularly apt subject for a grammatical analysis, since he considered himself a grammarian. Although his The English Grammar (1640) post-dates his most popular play Volpone--the play that I will examine--, it is probable that his theories and their applications will be the same.[10] When there are striking differences between his theoretical statements and his practice, I will note them. Jonson's The Grammar, for the most Latin-based, is at times startling in its modern insight. He often defines grammatical terms by means of their function and position in the manner of new linguistic methods. For example, in The Grammar (p. 545) he states that adverbs of

"likeness" and adverbs of time are often used for one another; also adverbs of time and place may be interchanged. This is essentially the approach of many transformational grammarians.

My grammatical analysis will be limited to Act IV of Volpone (1606), Jonson's most popular play.[11] My investigation is particularly indebted to Beryl Loftman Bailey's Jamaican Creole Syntax: A Transformational Approach (Cambridge, Mass., 1966) as a useful model for the organization and methodology of a transformational analysis of spoken English; to Owen Thomas' Transformational Grammar and the Teacher of English (Chicago, 1965) for his suggestions on the treatment of the determiner and the adverb in particular; to Robert B. Lees' The Grammar of English Nominalizations (Bloomington, Ind., 1960) especially for prepositions used with the genitive; and to Harold A. Gleason's Linguistics and English Grammar (New York, 1965) and to Noam Chomsky's Aspects of the Theory of Syntax, (Cambridge, Mass., 1965) for suggestions in classifying various function words.[12]

My procedure consisted in assigning words which

function in the same manner and which occupy similar positions to "word classes" based on these similarities; the word classes specifically studied are determiners, adverbs, prepositions, and conjunctions. In order to examine the material efficiently by computer I normalized and keypunched Act IV of Volpone, using The English Drama: An Anthology 900-1642, edited by Edd Winfield Parks and Richmond Croom Beatty (Norton: New York, 1935), as a base text.

Secondly, I obtained a listing which provides for a "Key Word in Context Sort"--hereafter, referred to by the acronym KWIC Sort.[13] The KWIC Sort is an alphabetical arrangement in this case of each word in Act IV within its context, followed by a total of (1) its occurrences; (2) its percentage of the total words in that act; and (3) its appearances in various scenes. (See Appendix E for the KWIC Sort.) After examining the alphabetical listing and after comparing the functions of each word to those of classes and subclasses already established in transformational grammar, I assigned the selected words to their proper word classes. When no suitable term for a subclass

existed, I created one based on the actual function of the word in question. This material constitutes Chapter 2.

In Chapter 3 I used the KWIC Sort to draw stylistic conclusions about various frequencies of the classified words classified in Chapter 2. That is, for instance, in Chapter 2 I decided that here functions as a place adverb; then in Chapter 3 I found that Jonson prefers it above all other place adverbs in Act IV and that he uses it in an initial sentence position three times. It is at this point that I raise the question of relationships between grammar and style.

CHAPTER 2

THE WORD CLASSES

This chapter will describe in detail the four word classes--determiner, preposition, adverb, and conjunction--according to certain transformational-generative grammars. The purposes of this description are to provide a reasonably full account of the features in a common grammatical-syntactical system which Jonson shared with his Jacobean audience and to define and illustrate the technical terms which are used in the chapter on grammar as style.

The function of each of the above word classes will be given in general, followed by the characteristics of particular subclasses and examples of these subclasses.[1] This information is necessary in order to separate members of these word classes from all other words having the same

form. In the next chapter, for example, it would be impossible to make any statement about Jonson's preference for the demonstrative this over that, if I had not established which occurrences of this and that are demonstratives rather than pronouns. Certain "stylistic" preferences on Jonson's part will be implied in this chapter in the choices he makes from the language but these implications will be examined to a fuller degree in the next chapter.

The Determiner (Det)

A stated determiner is ordinarily an optional component preceding the nominal.[2] Unlike adjectives, it will not function in the predicate after a nominal followed by a form of the verb "to be" (Noun + be . . .); e.g., "The young man's fame was ever fair" occurs in Act IV but not "The young man's fame was the." There are three categories: regular determiners, postdeterminers, and predeterminers.[3] The regular determiners (Det_R) are of three kinds: the articles (Art), the demonstratives (Dem), and the genitives (Gen). These terms are for the most part the same as those in traditional grammar. No more than one regular determiner precedes any noun in Act IV; i.e., there is no occurrence like "the this person." Therefore, the regular determiners are mutually exclusive.

1) The articles, as one would expect, are the indefinite articles a or an (Ind); the definite article the (Def); and the regular articles (Art). An is used in the place of a before the vowels a, e, o, or u; there is

one occurrence of an before h in the word hour, indicating probably that the h was not pronounced.[4] Indefinite articles must occur before singular nouns, such as in "be such a one." The definite article occurs before both singular and plural nouns.[5] Other regular articles (Art_r) are any, another, both, every, some, and no.[6] Both is a regular article only in "Rest you with both your eyes, sir," for it does not precede a nominal in any other instance. The regular articles, like the definite article, may occur with singular or plural nouns with the exception of the regular article every. Every occurs only once and then it precedes the singular noun man. The following illustrations show the occurrence of the regular articles with singular and plural nouns:

knows every man (Sg)

for some instructions (Pl)

by any patience (Sg)

are no testimonies (Pl)

In addition to these regular articles there are also some prearticles (Preart) which precede other articles. These include all, even, only, scarce, simply

(meaning only), and such.[7] Scarce, which is used only once in Act IV, precedes an indefinite article. The following are examples of the prearticle in context:

to all the world

of such an act

scarce a fable

All differs from the other prearticles in that in six instances it directly precedes the nominal; no article is expressed, although one might be. In this special case the article which is omitted may be referred to as the "zero article." "Above all powers" is such an occurrence in which the, for example, could be inserted between all and powers. The table that follows illustrates the number of occurrences of the prearticles before other articles, including the zero article:

TABLE 1

OCCURRENCE OF THE PREARTICLES BEFORE OTHER ARTICLES

	Ind	Def	O
all		2	6
even			1
only	3	1	
scarce	1		1
simply		1	
such	6		

2) The demonstratives (Dem) are, as one might expect, this, that, these, and those.[8] They may be further subclassified according to the number of the noun which they precede. This and that occur before singular nouns and these and those before plural nouns. No other determiner is used with them. The following examples illustrate these usages:

this place (Sg)

that side (Sg)

those bellows (Pl)

these things (Pl)

3) The genitives (Gen) are her, his, its, mine, my, our, their, thine, and your.[9] His and your each occur twice before nominal possessives, such as in "part of your wit's exercise;" her and my occur once each before nominal possessives.[10] If determiners occur with genitives, the genitives will precede the determiners. The following table summarizes the genitives occurring with nominal possessives and with other determiners:

TABLE 2

OCCURRENCE OF THE GENITIVE WITH THE NOMINAL POSSESSIVE AND WITH OTHER DETERMINERS

	Nom Poss /'s, s'/	Comp-Super	Card
her	1		
his	2	1	
my	1	1	1
your	2	1	

In his Grammar (p. 539), Jonson points out that the "Possessives, 'My,' 'thy,' 'our,' 'your,' and 'their,' goe before words . . . and so in the rest: 'Myne,' 'thyne' . . . follow . . . ." So, perhaps the one use of mine before a noun in "But find one man, one man to mine own heart . . . ." compared to forty-nine cases in which my is used indicates that the distinction between the two forms was not yet a settled matter, although my was becoming the established form before a nominal. The comments about mine and my apply equally well to your and thine. There is only one occurrence of thine before a noun compared to seventy-three of your. It is in "Now thine eyes vie tears with the hyena."

All genitives may precede singular or plural nouns. Examples of the genitives and the nouns which follow them are readily available in the KWIC Sort list in Appendix E. Although its, mine, and thine occur only once, another act would probably confirm that its and mine are used only before singular nouns and thine is used only before plural nouns.

The postdeterminers (Postdet) are the second group

of determiners. They follow the regular determiners, such as few does in "some few particulars." The three subclasses of postdeterminers are ordinals (Ord), cardinals (Card), and comparatives and superlatives (Comp-Super).

1) The ordinals (Ord) which occur in Act IV are first and same.[11] There is one occurrence of each--"Within the first week" and "I treat about the same negotiation." Same could conceivably precede a cardinal such as two before a noun. It is not an adjective, for there is no occurrence like "the negotiation is same."

2) The cardinals are forty, fifty, fourteen, one, thirty, three, two, six, few, many, and much.[12] The following are examples of the cardinals in context:

shall make me three returns

has too many moods

some few particulars

much more yours

3) The comparatives and superlatives (Comp-Super) are more and most, respectively.[13] They are grouped together for convenience. Some examples of these in context are "most honored fathers" and "for six sols more

would plead."[14]

The cardinal postdeterminers have the unique quality among determiners of being able to appear before comparative-superlatives; but no two members from the regular determiners appear before the same noun in this manner. Although examination of other acts may reveal that additional subclasses of postdeterminers besides cardinals appear before other postdeterminers, the following chart illustrates the common occurrence and order of postdeterminers directly before adjectives and nouns or before other postdeterminers:

TABLE 3

OCCURRENCE OF THE POSTDETERMINERS BEFORE OTHER POSTDETERMINERS, ADJECTIVES, OR NOUNS

	Comp-Super	Adj. or Nouns
Ord		
first		1
same		1

TABLE 3--Continued

	Comp-Super	Adj. or Nouns
Card		
six	1	
much	2	
few		1
fourteen		1
thousand		1
thirty		1
many		3
one		4
three		5
two		5
Comp-Super		
more		1
most		16

There is one instance of two members from one subclass of postdeterminers occurring together. That is in "And where they used to lie out forty, fifty days, sometimes." No exemption in this case could be substantiated on this one occurrence. It is possible that Jonson omitted the conjunction or in an attempt to imitate the cadence of spoken English.

The last group of determiners is the predeterminers (Predet). These are nouns of quantity which precede the regular determiners and the postdeterminers and are separated from them by the word of. Two examples of the predeterminers are "part of your wit's exercise," and "unto that piece of cedar."[15]

Most restrictions on the position and occurrences of the determiners are given under each subclass; however, there is one restriction which must be noted still. Certain determiners occur only with certain kinds of nouns. (The nouns are treated summarily in Appendix B.) The following are the observed restrictions:

1. first (of which there is only one occurrence), much (of which there is only one occurrence as

a determiner), and the prearticle piece of may occur before count nouns;

2. genitives may occur before abstract nouns but not before pronouns;
3. the indefinite article does not appear before proper nouns in contrast to the definite article's appearance;
4. regular articles do not appear before proper nouns;
5. demonstratives do not occur before proper nouns;
6. the numerals three, fourteen, two, etc. appear only before count nouns;
7. the comparative-superlatives appear before count nouns and in one instance before an abstract noun.

The following table will illustrate these occurrences more completely and give examples of the subclasses of nouns:

TABLE 4

OCCURRENCES OF DETERMINERS WITH CERTAIN SUBCLASSES OF NOUNS

	Pn (one)	N_P (Levant)	N_M (air)	N_A (zeal)	N_C (eyes)
Ind					
a	x			x	x
an					x
Def					
the	x	x	x		x
Art_r					
any				x	x
another					x
both					x
every					x
no	x			x	x
some	x		x		x

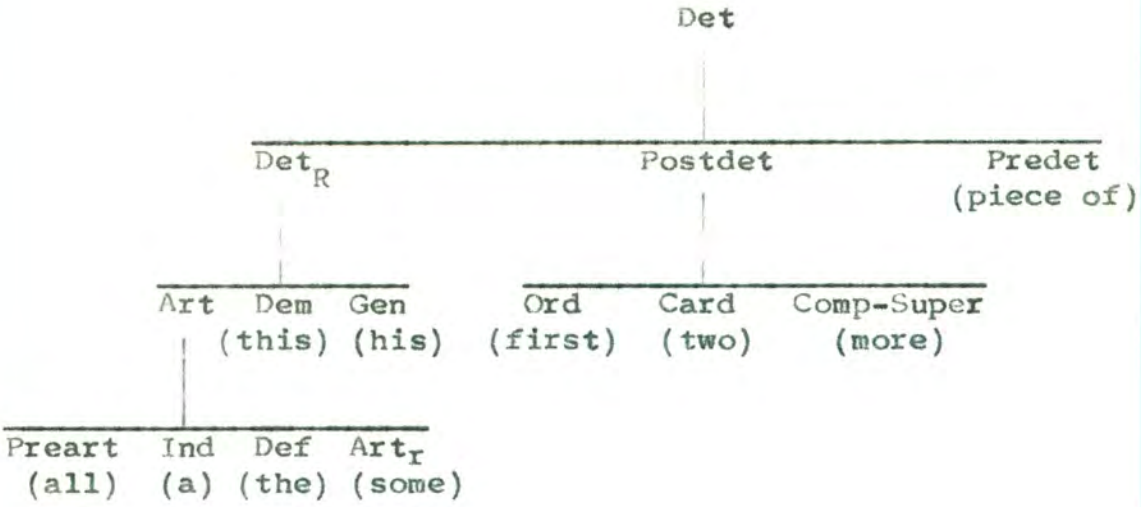
TABLE 4--Continued

	Pn (one)	N_P (Levant)	N_M (air)	N_A (zeal)	N_C (eyes)
Preart					
all		x			x
scarce					x
such	x				
Predet					
part of		x			x
piece of			x	x	
Dem					
this	x		x		x
that	x			x	x
these, those					x
Gen					
her, his, our, their				x	x
its, mine, thine					x
my, your		x		x	x

TABLE 4--Continued

	Pn (one)	N_P (Levant)	N_M (air)	N_A (zeal)	N_C (eyes)
Ord					
first					x
same					x
Card					
fifty, forty, fourteen, one, six, thousand, three, thirty, two					x
few					x
many	x				x
much	x				
Comp-Super					
more	x				x
most				x	x

The various subclasses of determiners are brought together in the following schematic representation:



The Preposition (Prep)

The preposition occurs at the beginning of a phrase, traditionally called a prepositional phrase, and precedes a nominal which forms the head or final portion of the phrase. The function of a preposition is to carry lexical and grammatical meaning. At times the lexical significance is more important such as in the difference between "betwixt two brick walls" and "before two brick walls." At other times meaning is subordinate to the grammatical significance such as in "an act of horror."[16]

This study of prepositions in Act IV of Volpone cannot draw on any existing explanation of prepositions as an adequate model, for there is none. Transformational and structural grammars usually list them in treating them but admit the inadequacy of their presentations. Owen Thomas, for example, in his Transformational Grammar states that he has simply "assumed that a detailed analysis of English prepositions exists . . . [which] unfortunately, is not true" (p. 200). Classification will depend mainly on

sense--*i.e.*, on semantic rather than grammatical clues.

Most studies of transformational grammar, however, present place, time, and manner prepositions as descriptive classes. So, partial models exist in Thomas, Lees, Bailey, and elsewhere for these subclasses. There are many other subclasses in Act IV which often have few members. For convenience, they will be called "residue prepositions," as Bailey has done; and many further subclasses of residue prepositions will be pointed out. Sometimes the functions of members of this class are so diversified that one feels that each word could belong to a separate category; however, such a dispersion by its nature would destroy a system of classification.

Some prepositions, therefore, belong to one or more of the four subclasses--place, time, manner, and residue:

1) Place prepositions ($Prep_L$) combine with place nominals in constructions which are locative modifiers, *e.g.*, "is apprehended now, *before the senate*." *Before* seems to have a slightly different lexical meaning in this instance than it does in "will undertake, *before* these honored fathers." Perhaps further subclasses might

be made on the basis of whether or not before signifies in front of or in the presence of; but the overall meaning is that of place. The context of by in "By the way I cheapened sprats" shows that it is used to point out a geographical location and should not be confused with by in the modern by the way, an afterthought. The place preposition from seems to combine with about in the one instance "Stand from about her". Out of is another example of two prepositions that seem to function like one. They are used like from in "dragged forth . . . out of his innocent couch," for instance. Although next is a place preposition in "next the sun," it is not in "My next is," since no phrase is formed with a following nominal. Next in the latter instance is in a nominal position itself. Other prepositions indicating place are about, above, amongst, at, betwixt, in, into, on, over, to, with, unto, and upon.[17]

2) Time prepositions ($Prep_T$) combine with nominals in time modifier constructions, such as at in "I have at my free hours thought." At does not seem to be followed by a nominal in "at last decreed," but evidently in Jonson's

day the last was used as one.[18] Once in "thought at once to stop" is a comparable instance. The other time prepositions in Act IV are ere in ere night, for as in for three years, in as in the mean time, and within as in within the first week.[19]

3) Manner prepositions ($Prep_M$) combine with nominals in constructions which function as manner modifiers, e.g., "Neighs like a jennet." These prepositions include by, in, like, like to, through, with, under, unto, and without. By as an indication of manner is often difficult to distinguish from by as an indication of instrument (see p. 32). By is a manner preposition, for instance, in "This cannot be endured by any patience" and it is an instrumental preposition in "And by this man, the easy husband, pardoned;" but in "When being prevented by his more happy absence" it is not readily apparent whether by is a manner or an instrumental preposition. Like is a manner preposition in Act IV only in like a jennet. It functions almost as a predeterminer in "The like of this the senate never heard of" in which the first of seems to function with like and the second of with the verb. In

like to truth, like seems to be functioning in combination with to to form a compound preposition with the lexical meaning resembling. Under, another manner preposition, in its one occurrence--"that can beguile so, under shade of virtue" might possible be called a purpose preposition also (see p. 33). It is difficult to determine whether or not with in Act IV, like by, is functioning as a manner or instrument preposition, such as in "I will have my mouth first stopped with earth." Without functions as a manner preposition only in "draw the subtle air of such a place, without my thousand aims;" even here it is possible to consider it a concomitave preposition (see p. 32). It is a post-nominal modifier (see p. 33) in "no family is here without its box." The other manner prepositions--in, through, and unto--may be examined in the KWIC Sort context.

4) Residue prepositions ($Prep_R$) are simply all prepositions which do not fit into the above three subclasses. As it was noted before, many of these categories are formed without antecedents. The following are some subclasses of the residue prepositions:

(a) Instrumental prepositions ($Prep_I$)

introduce constructions which indicate the tool or implement by which something is performed. The head of this type of prepositional phrase is usually a concrete noun such as earth, or man as opposed to an abstract noun like malice or patience. Two examples of instrumental prepositions are by in "And by this man, the easy husband, pardoned" and with in "I will have my mouth first stopped with earth."

(b) Concomitave prepositions ($Prep_{Ccom}$) introduce phrases that express accompaniment with the noun of the noun phrase "S → NP + VP" (This generative symbolism means "sentence is to be rewritten noun phrase followed by verb phrase").[21] Usually the head noun in the prepositional phrase will be an animate noun (normally a person). The following are some examples of concomitave prepositions:

burst immediately, in a discourse with a
Dutch merchant
but known, and taken in the act with him
bawd, to bring me thus acquainted with his wife[22]

(c) Degree prepositions ($Prep_D$) introduce phrases which express intensity or rank. Although above

was called a place preposition (see p. 28), it might also be a degree preposition such as in "Being placed so above all powers." By is a degree preposition in "you might have done it a nearer way by far." Far is usually not a nominal, but in this instance it seems to function in that way with the sense of "a great distance." At probably is a degree preposition in "Or else remain as fair as at the first." This assumes at the first is associated with the second as. There is a possibility that at the first may be associated with fair and that, therefore, at is a time preposition.

(d) Purpose or use prepositions ($Prep_U$) occur in prepositional phrases which express again just what their title suggests. Three purpose prepositions are for such as in "who here is fled for liberty of conscience;" with in "But with what purpose sought he him;" and unto in "your constancy is all that is required unto the safety of it."[23]

(e) Another group of prepositions ($Prep_{Post}$) introduces post-nominal modifiers.[24] These prepositions introduce phrases which in some way describe or modify the

nominal which precedes the prepositional phrase. The following are some examples of these prepositions in context:

she is a creature of a most professed and
prostituted lewdness
who here is fled for liberty of conscience
an act of horror, fathers
must know, no family is here without its box

(f) Most prepositional phrases introduced up to this point have been closely connected in some manner to other elements in the sentences in which they occur. There are a few instances in Act IV of prepositional phrases having little or no linkage with the rest of the sentence, although probably at some point before Jonson's day they did. Since most of these prepositions occur in oaths, they may be called "oath prepositions" ($Prep_O$). Some examples of these follow:

In faith! And do you use this often?
But you shall swear unto me, on your gentry . . . .
. . . more than a partridge, upon record.

If the last two instances were taken literally, they might

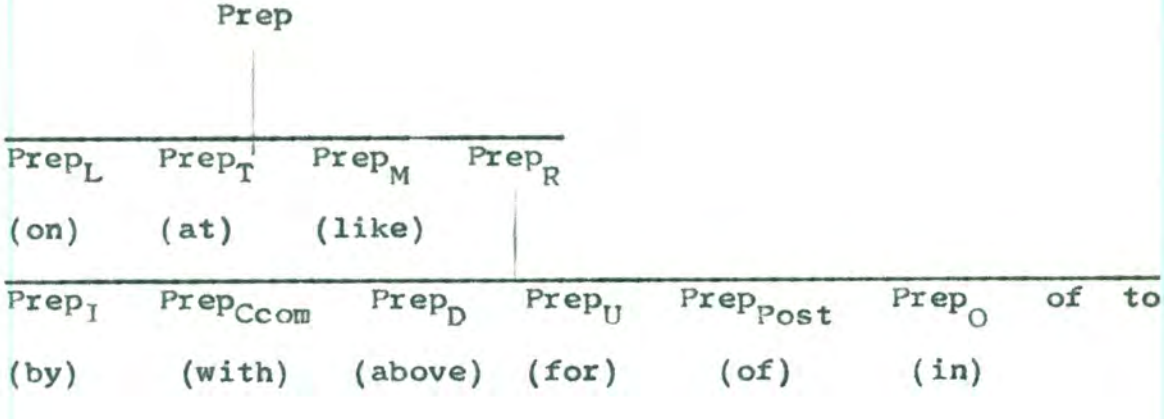
illustrate a place preposition and a manner preposition, respectively.

(g) All the prepositions presented up to this point have varying degrees of lexical meaning. The prepositions which will be presented next have almost no lexical significance but instead serve only as grammatical markers. Because these prepositions function uniquely and because they occur often in Act IV as grammatical markers, they warrant separate categories. Of as a genitive marker is an example of a word functioning with significant grammatical meaning.[25] Some examples of this word in context are "authority of a father" and "noses of my bellows." Since this study does not deal with possessive markers such as /'s/ or /s'/, no detailed statement can be made which shows the nature of the nouns used with of in contrast to those used with the possessive markers.

(h) To is used as a grammatical marker to indicate the approach of a nominal which is used traditionally as an indirect object, such as in "But knights, I see care little for the oath they make to ladies." Jonson, however, seldom uses to in this manner. (To is

often used to signal an approaching verbal such as in "tremble to pronounce;" but, since to is not followed by a nominal in such instances, it may not properly be called a preposition.)[26]

The four subclasses of prepositions and the subcategories of the residue prepositions which were presented in this study are brought together in the following schematic representation:



The Adverb (Adv)

The adverb is an optional sentence element which is low on the semantic scale compared to nouns or verbs, for instance, but it probably has more semantic content than most prepositions. Jonson's discretion in the use of the adverb or his rejection of it no doubt revolves on meaning more than on usage in terms of its position; however, within the scope of this study the ability of the adverb to modify or to complement will be described in terms of its position rather than in terms of its alteration to the sense of the words it modifies or complements. The term "adverb" is applied to words which fulfil any of four functions. First, an adverb may modify a predicating adjective with respect to time or place; e.g., ever modifies fair and honest in "Her fame was ever fair and honest." A second function is to complement be of "be + Pred" as part of the predicate, such as here complements is in "The ravisher is here" and as already complements is plus half dust in "He is half dust already."[27] The third

function is to complement verbs such as the following when they are intransitive: beguile, demerit, deserve, end, flee, lie, read, and shrink.[28] The adverb bedrid functions in this manner in "gentleman that had there lain bedrid three years and more" and the adverb daily functions similarly in "which daily struck at his too tender ears."[29] The fourth function of the adverb is to complement verbs such as the following when they are transitive: bear, bring, crave, do, hear of, know, move, pursue, put, seek, take, use, and wish. These adverbs usually accompany transitive verbs of motion, as the list indicates. Hence in "Remove him hence" and immediately in "Whereof one I burst immediately" are examples of these adverbs in context.

Place, time, and manner adverbs may be identified in Volpone by using these functions. Just as for prepositions, it is possible for a word to occur in more than one category, depending on its function.[30]

Place adverbs (Adv_L) occur with transitive and intransitive verbs and with "be + Pred." Although they occur nearly as often before the verb as after it,

particular place adverbs have characteristic positions. Down, through, without, and yonder are used only after the main verb and wherein is used only in a front position.[31] There and here, as place adverbs, may precede or follow the verb; here in "I shall here desire your fatherhoods to note" is the only occurrence of a place adverb between the modal and the verb. The following annotated sentences illustrate these positional patterns:

Sir, I will sit down . . . . (V_i)

That saw them too, without . . . . (V_t)

. . . no family is here without its box. (be + Pred)

There left him. (V_t)

Wherein I pray your fatherhoods . . . . (V_t)

Time adverbs (Adv_T) range from those indicating a particular time like daily to those which have almost no precise time distinction like long. These adverbs occur with the same kinds of verbs and in the same positions as place adverbs, although the post-verb position seems to be favored somewhat by the time adverbs. When the time adverb occurs with "be + Pred" such as in "He is half dust already," it complements the predicate; but it is not part of the

predicate as the place adverb may be, such as in "the ravisher is here." The time adverb occurs between the auxiliary and the main verb only in "The lewd woman . . . hath long been known a close adulteress;" in "you shall be now put in the first;" and in "she has now put on." As with place adverbs, certain time adverbs have characteristic positions. Anon, before, daily, early, ever, and newly occur only before the verb; and again, already, hourly, immediately, instantly, often, soon, sometimes, still, and straight occur only after it.[32] First, now, yet, and then may occur in either position. Since there are four time adverbs which may occur in one of two positions compared to two place adverbs, the time adverbs seem less restricted in their position than place adverbs. Thomas notes (p. 166) a reverse condition in Modern English, for location adverbs are "slightly more restricted in their movement" than time adverbs. A more extensive examination of Jonson's work might show this to be his practice also. The following annotated sentences illustrate various positional patterns assumed by the time adverbs:

And do you use this often? (V_t)

He is half dust already. (be + Pred)

He should not think again. (V_i)

But that anon will more appear. (V_i)

Manner adverbs (Adv_M), like place and time adverbs, occur with transitive and intransitive verbs but, unlike the other adverbs, they do not occur with "be + Pred." Transitive verbs occur with them most often and the post-verb position is slightly favored over a front position. Naturally in "Which doth naturally attract the infection" and safely in "Is the lie safely conveyed amongst us?" are the only two occurrences of manner adverbs between auxiliaries and main verbs. Thomas (p. 118) notes that in Modern English manner adverbs may occur with action copulas such as become, stay, or remain; however, there is one such instance in Act IV. It is "had there lain bedrid." Strangely in "I must now discover to your strangely abused ears" is the only instance of a manner adverb occurring as a modifer of an attributive adjective (i.e., an adjective that appears before a noun it modifies). It is very possible that this use developed from strangely used as an adverb in a sentence such as "His ears were abused

strangely." Oddly enough, that is the only instance in which a place, time or manner adverb modifies any word other than verb. Although many manner adverbs end in -ly (such as fairly, forgettingly, humble, naturally, prettily, publicly, safely, and strangely), some do not.[33] Clear in "Ay, you may carry it clear, with your state face" and free in "Speak free" are two such adverbs. Although Thomas notes that manner adverbs which end in -ly are formed from corresponding adjectives, no such statement could be substantiated about Jonson's -ly adverbs. Only a very few instances of these adverbs exist as adjectives without the -ly suffix; fairly is one with its corresponding form fair in "The young man's fame was over fair." Other manner adverbs in context are

> Prettily feigned again. (V_t)[34]
>
> . . . your polity may bear it through thus. (V_t)
>
> I would be loath to contest publicly with any gentlewoman . . . . (V_i)[35]

Some prepositional phrases and clauses (see n. 45, p. 117) function adverbially as the following instances make clear:

. . . since you have practiced thus upon my freshmanship.[36]

($Prep_L = Adv_L$)

. . . will show instantly, by his changed color . . . .

($Prep_M = Adv_M$)

. . . I have at my free hours thought upon . . . .

($Prep_T = Adv_T$)

There is one case of the omission of a preposition before the nominal which follows it in a prepositional phrase used adverbially. For is omitted in a prepositional phrase which functions as a time adverb in "the aged gentleman that had there lain bedrid [for] three years and more." There are not enough instances to formulate a reason for this usage; it is possible that Jonson is following a common practice in omitting a word that he and his audience understood.[37] Although there are other instances of the omissions of prepositions, such as to in "Chiefly [to] their own ladies," none are omitted in phrases used adverbially.[38]

Place, time, and manner adverbs at time replace prepositional phrases which are used adverbially, for the phrases and the adverbs occur in the same positions and

function in the same manner. The following sentences show these similar positions and functions:

Is the lie safely conveyed amongst us? (Prep phrase)

What is here? (Adv)

. . . that here the letters may be read, through the horn (Prep phrase) . . . .

. . . that can beguile so . . . . (Adv)

. . . and in an hour clear the doubt. (Prep phrase)

And then, for your religion, profess none . . . . (Adv)

A prepositional phrase used adverbially or an adverb may not be repeated to modify the same verb with the exception of here, which seems to be used for emphasis in "Here, here, the testimony comes." Two time, place, or manner constructions may not occur in the same sentence modifying the same verb, although any construction may occur with any other to modify the same verb. The following table illustrates the possible combinations of adverbial constructions:

TABLE 5

POSSIBLE COMBINATIONS OF ADVERBIAL CONSTRUCTIONS

	T + L	M + L
L + T		M + T
L + M	T + M	

The following excerpts illustrate the above occurrences:

or you come out again (L + T)

your polity may bear it through thus (L + M)

which daily struck at his too tender ears (T + L)

will show instantly, by his changed color (T + M)

the lie safely conveyed among us (M + L)

gentleman that had there lain bedrid [for] three years and more (M + T)

Degree adverbs (Adv_D) are in a category by themselves, for, although they have certain characteristics which are similar to those of other adverbs, other characteristics are distinctive. Like the manner adverbs, they may modify only transitive verbs, such as better does in "I cannot style him better" and intransitive verbs, such

as nearer does in "come nearer to your aim." These adverbs occur after the verbs they modify; the single contradiction is little, which occurs between the verb and a particle in "care little for the oath" (see n.26,p.114 for particles). Except for the single occurrence of a degree adverb with a prepositional phrase functioning as a time adverbial and except for the one occurrence of a degree adverb with a locative adverb, degree adverbs do not occur with other adverbial constructions within the same sentence. Degree adverbs, like other adverbs, seldom modify adjectives. Much in "It was much better that you should profess" is an example of one of these unusual occurrences.

The particular function of the degree adverb which sets it apart from other adverbs is its ability to express rank or degree. Jonson uses two degrees in Act IV, as the occurrences of near and nearer and of little and more demonstrate. The first degree, the positive, may be illustrated by near in "It comes too near rusticity" and the second degree, the comparative, by nearer in "come nearer to your aim." The comparative degree then may be expressed by the use of an inflectional ending, such as in

nearer, or by a word which is entirely different in form from the positive, such as more rather than littler.

Degree in adverbs may also be expressed by the help of certain conjunctions. Although Thomas points out that the details have not been worked out for presentation of degree adverbs in transformational grammar (p. 171), he introduces those conjunctions which help express the comparative in pairs with the degree adverbs. He does not label the pairs as conjunctions or adverbs, but it is my feeling that only the first member of the pair is an adverb and the second a conjunction. In "should say, sometimes. As well as greater," for instance, I believe the first as is an adverb, perhaps a delimiter modifying well (see p. 51 for delimiters), and the second as is a conjunction. The same comment applies to more and than in "And grieved in nothing more than that he could," where more modifies grieved rather than another adverb. Because of this double characteristic of the degree adverb which involves it with conjunctions, the comparative degree is discussed later in the presentation of conjunctions (see p. 61).

The degree adverbs which have not been presented up

to this point are better, chiefly, early, greatly, how, and well. Although chiefly and greatly have the -ly ending which are characteristic of many manner adverbs, they are connected more with degree adverbs than manner by their sense elements. The only occurrences of these are in "Chiefly their own ladies" and in "And I care not greatly who knows." How probably substitutes for "to what degree" in "How it comes off!" and it modifies the adjective fit with a similar meaning in "How fit it were" It is possible, however, to consider how in both these instances as members of a residue class (see n. 6, p.114). Well seems to modify adjectives in "when that well-taught dame" and in "that fine well-timbered gallant;" however, according to one transformational procedure, both constrictions are basically adverbs modifying verbs, as the following shows:

SOMEONE teaches the dame well.

T-Pass The dame is taught well by SOMEONE.

T-opt The well-taught dame . . . .

Ill in "that you or I were ill affected unto the state,"

was probably produced through a development similar to the one illustrated above.

All other adverbs may be drawn together in a group called residue adverbs (Adv_R) which cover a wide variety or functions. The first adverbs in this subclass may be called consequence adverbs (Adv_{Consq}). Else functions as a consequence adverb with a copulative verb in "Or else remain as fair as at the first," although most of these adverbs occur with transitive verbs. Therefore, for instance, occurs with a transitive verb in "and therefore crave it." Then, such as in "Be careful then," is the only one of these adverbs which occurs after the verb.

Another category of residue adverbs may be called addition adverbs (Adv_{Add}). Besides and too (meaning also) are the only members of this category. Besides occurs only in "have done this dire massacre on your honor; one of your gravity, and rank besides." Too occurs with "be + Pred" and with transitive verbs. Its position is always after the verb and usually near the end of the sentence, such as in "Is that a point of state too?"

A third category is directional adverbs (Adv_{Dir}),

such as forth, hence, onward, off, and out.[39] All these adverbs follow the verb such as the following two samples indicate: "Remove him hence" and "I hoped that she were onward to her damnation."

A fourth category may be called sentence adverbs (Adv_S), for they seem to modify the whole sentence which follows them rather than any one particular word.[40] While Jonson uses very few of these in Act IV, the two most obvious are perhaps in "Perhaps he doth dissemble" and indeed in "Indeed you may."

There, when it does not indicate a place opposite to here, seems to function almost by itself in which case it has little semantic meaning. It serves rather as a grammatical signal of anticipation for a whole sentence, similar to a presentence adverb (see p. 107) or perhaps for the noun phrase only in the sentence which follows it. An example of this function is in "There are some others too." How, such as in "How he doth sport it with his head?" seems to belong to this class also, although it may also fit in a residue class (see n. 6, p. 111). This empty function of there and how probably is somehow related to

the tag is there? which is attached to the end of one sentence--"There is no shame in this now, is there?"

Two other subclasses of the adverb influence constructions that other adverbs may act upon. Granting that some transformational grammars do not recognize their relationship to adverbs, these two subclasses are the delimiter (Dlm) and the negative (Neg).

The delimiter is further categorized according to the constructions which it may modify.[41] Those which modify adjectives (Dlm_A) include so in the seven instances in which it directly precedes adjectives, such as in "My breeding is not so coarse;" too in the three cases in which it precedes adjectives, such as in "The case appears too liquid;" and the one occurrence of very before adjectives, which is in "it must be grave and serious, very reserved and locked."[42]

Those delimiters which modify locative prepositional phrases (Dlm_L) also precede the constructions which they modify. There are four occurrences of these delimiters in Act IV; they are even in "And what heart such take, even from their crimes" and in "Their shame, even in their

cradles," so in being placed so above all powers," and too in "It come too near rusticity in a lady." It may be noted that, although only in "I have set down only for this meridian," may seem at first to be modifying a locative phrase, it is actually modifying a purpose prepositional phrase.

Since too modifies a determiner in one instance, it must be in a category by itself--Dlm_D. It modifies the cardinal many, and occurs only once in this act, in "This woman has too many moods."

Three delimiters occur after the words they modify (Dlm_E) and seem to emphasize the position and perhaps meaning of the word which precedes them. These are own which occurs in every case after a noun in the genitive or a possessive determiner, such as in "that ever man's own goodness made accused" and in "Chiefly their own ladies." When else follows a pronoun with a negative quality, such as in "And nothing else," it seems to fit this category also.[43] Here and there function to emphasize the position of the nouns which precede them in some instances. There, for example, in this way only in "adulteress to that

lascivious youth there;" but here has this function in four occurrences, such as in "If you stay in Venice here, please you."

The final group of adverbs to be presented are the negatives (Neg). In Act IV, Jonson uses only the two negatives, not and never. Not precedes the main verb four times, follows it seventeen times, and intervenes between the auxiliary and the main verb nineteen times. Examples of not in each of these respective contexts are found in the following sentences: "I not know to give his act a name," "Then shrink not," and "I will not dissemble, sir." Although not does not precede a verb when it occurs the second time in "Not tell a secret on any terms, not to your father," the context indicates the ellipsis of to your father after not. Although the absence of an auxiliary is expected in Jonson's day, not does occur with auxiliaries. In five occurrences the auxiliary is a form of the verb do; in one instance the form is doth.[44] Not also occurs only once with any other negative word and, since that occurrence is in the elliptical sentence "None else, not I," it is difficult to see any relationship between the negatives.

There is one instance of not occurring before to which is used as a grammatical signal of an approaching verb form (see p. 36), and that is in "shall swear unto me, on your gentry, not to anticipate." There is also one occurrence of not before a prepositional phrase in "from being a solecism in our sex, if not in manners." Transformational grammar would require a sentence deletion as in "if [from] not being a solecism in manners." Not occurs with every subclass of verb but most often with the intransitive verbs; however, there seems to be no correlation between the position of not and the subclass of verb.

Never, the other negative adverb, occurs four times before the verb, once between the auxiliary and the verb (in "Mischief doth never end where it begins"), but never after the verb.

Both negatives may appear with other adverbs or with prepositional phrases used adverbially. The following table illustrates the frequency and the position of the negative as it relates to the adverbial constructions just mentioned:

TABLE 6

POSITION AND FREQUENCY OF THE NEGATIVE

Not	
Adv_T + Neg	3
Neg + Adv_L	6
Neg + Adv_T	2
Neg + Adv_M	3
Neg + Adv_D	1
Never	
Neg + Adv_L	1

In the above table one sees that the negative not nearly always appears before the second adverb construction in the sentence and never occurs only once with any other adverb. The following sentences, which use a common symbol for single adverbs and for prepositional phrases used adverbially, show these negatives in context:

Then shrink not. (Adv_T + Neg)

I have them not about me. (Neg + Adv_L)

He should not think again. (Neg + Adv_T)

. . . he could <u>not</u> preserve himself (<u>as</u>) <u>a</u>

<u>parent</u> . . . . (Neg + Adv_M)

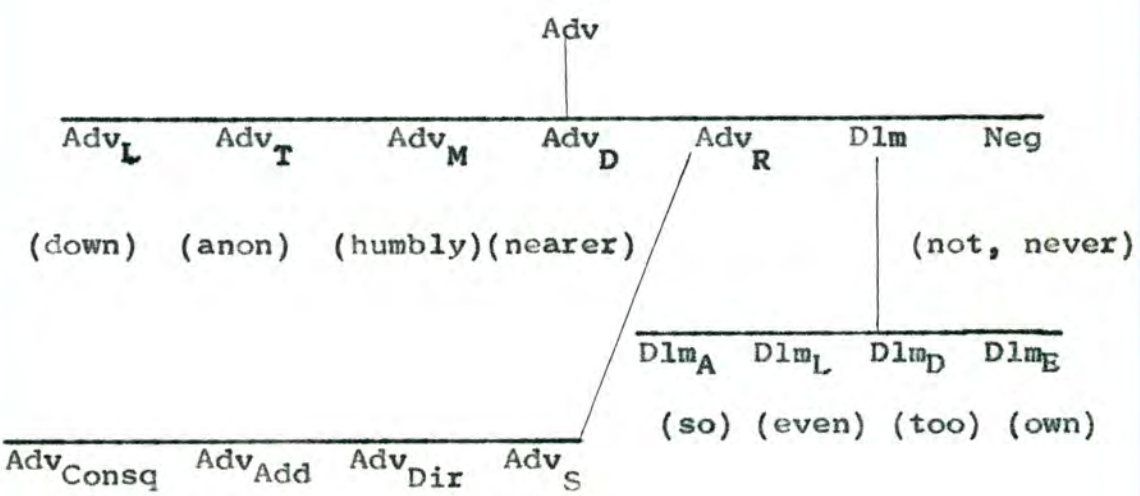
. . . that I care <u>not</u> <u>greatly</u> who

knows . . . . (Neg + Adv_{Deg})

Mischief doth <u>never</u> end <u>where</u> <u>it</u>

begins . . . . (Neg + Adv_L)[45]

All the adverbs may now be brought together by the following schematic representation:



The Conjunction (Conj)

Conjunctions differ from other function words in that they are links between two or more sentences rather than basic constituents.[46] These sentences, according to transformational theory, occur in the deep grammar but words may be deleted before the final surface grammatical statements have been made. In this paper thus the observed words may actually connect single words as well as complete sentences. Prepositions, which also link, are probably the nearest word class to them. As in traditional grammar, the conjunctions form two subclasses--the co-ordinating ($Conj_C$) and the subordinating conjunctions ($Conj_S$). The usual test for the subordinate conjunction is it and its following sentence may shift positions for stylistic purposes without causing confusion; the co-ordinating conjunction cannot. Although Jonson does use _or_ when it is not linked with _either_, he does not use any other member of the discontinuous conjunctions _either_ . . . _or_ and _neither_ . . . _nor_, traditionally called correlative conjunctions.

And, but, and or are called "co-ordinating conjunctions" for want of a more appropriate term; yet and, such as in "your husband told me you were fair, and so you are," is the only true semantic co-ordinator. Or implies a choice between the units which are joined, as in "than thus to be the patron or St. George." The co-ordinating conjunction but is more complex; it seems to direct attention or emphasis from the sentence which precedes it to the one which follows, such as in "I put on new, and did go forth, but first I threw three beans over my shoulder." This relationship especially applies to seven instances in which but links a sentence with a negative element to another sentence, such as "I do not care to hinder, but to take him." There is also one occurrence in which but that combine to form a unit, which is in "and what heart such take, even from their crimes:--but that anon will more appear."

Subordinate conjunctions function in a variety of ways. The time subordinate conjunctions ($Conj_T$) introduce subordinate time clauses and include ere, as in "The earth I would have want men ere you want living;" when, such as

"It will come most strange to them when we report it;" and yet, as in "I may deserve from Master Would-be, yet to have one fair gentlewoman thus be."[48] The time conjunction when sometimes requires the time adverb then as preparation for an echo question; when prepares the reader for a question in "when being prevented by his more happy absence, what then did he?"

A second category is the conditional conjunctions ($Conj_{Cond}$) which introduce subordinate conditional clauses; they are if, whereas, and whether. These sentences illustrate their positions:

. . . be resolved by present demonstration, whether a
a ship . . . be guilty of the plague . . . .

I should, if all were well and past.

. . . whereas before you were but third or fourth,
you shall now be . . . .

In "if these deeds . . . may pass with sufferance, what one citizen but owes," if seems to prepare the reader for the echo what, but more instances are needed to clarify this particular relationship.

The causal subordination conjunctions ($Conj_{Caus}$)

introduce clauses of reason. For (meaning because), such as in "I will not touch, sir, at your phrase . . ., for they are old," and since, such as in "and therefore crave it, since we have no reason to fear," are the only members of this category. (Because, which is often a causal conjunction, is not used in Act IV.)

The concessive subordinate conjunctions ($Conj_{Conc}$) introduce subordinate concessive clauses; they are only, however (meaning although), yet (when the sentence before it contains though), and where (meaning although). The following are examples of these conjunctions in context:

> . . . you were fair, and so you are. Only your nose inclines . . . .
>
> . . . one that though his place be obscure, yet he can sway . . . .
>
> And where they used to lie out forty, fifty days, sometimes . . . I will save that charge . . . .

Manner conjunctions ($Conj_{Man}$) form another category. These include how (meaning by what means), such as in "I could show you reasons how I could sell this state;" so,

such as in "You had your hearing free, so must they theirs;" and the unit so as in "would not know, sir, but at distance so as I still might be a saver in them."[49] As is a manner conjunction in a few cases, such as in "or violent, as the courtier says;" but it appears more often as a manner adverb (see p. 41) or as a conjunction used in comparisons.

The comparative subordinate conjunctions ($Conj_{Comp}$) work with the degree adverbs. These conjunctions may link with a degree adverb which is a homograph which further complicates this presentation. These conjunctions as a total unit may function like degree adverbs to express positive or comparative degrees. The conjunction as is used with the degree adverb as, such as in "Or else remain as fair as at the first" to express the positive degree. The conjunction than may be used with more or rather to express the comparative degree, such as in "And grieved in nothing more than that he could not persevere" and in "The sight will rather move your pities than indignation."[50]

All other subordinate conjunctions substitute for a word in the sentence of which they do not form the initial word; in terms of traditional grammar the word for which

they substitute is called an "antecedent." Because of this substitution, Thomas calls such words Pro-forms.[51] The locatives (Pro_L) where and wherein substitute for a place:

Not in your courts where multitude
and clamor overcomes.

No, this is my diary, wherein I note
my actions of the day.

The only time form (Pro_T) is when, such as in "And to know the hour when you just eat." The Wh-form (Pro_{Wh}) may sometimes function also as a head of a prepositional phrase, as which in "full of loopholes, out of which, I thrust." That, who, whom, and whose are also members of this category:

Here is the lady herself, that saw them too.

. . . that saw them too, without, who then had . . . .

. . . by laying infamy upon this man, to whom they should owe . . . . (Pro_{Wh} after the preposition to)

. . . the easy husband pardoned. Whose timeless bounty makes him now . . . .

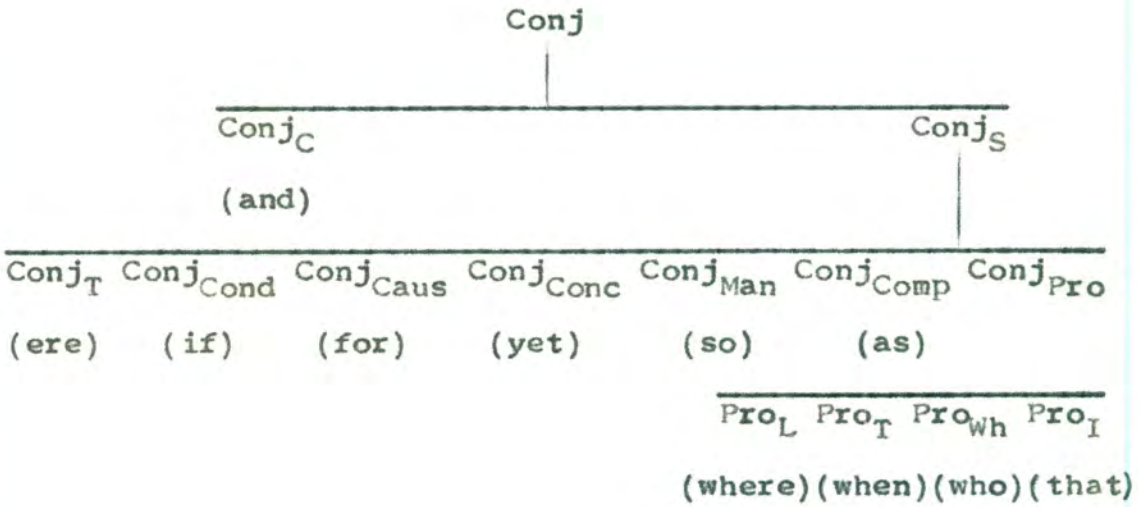
The Wh-form which refers to inanimate nouns except in "which of you are safe, my honored fathers." That substitutes for both animate and inanimate nouns; limited samples show that whose relates to animate words and whereof to inanimate. Rather than of whom such as in "the life of whom is much endangered," whose probably is a substitute for this genitive prepositional phrase in "your care of this good gentleman, whose life is much endangered." Whereof seems to substitute for the genitive of which in "bought two toothpicks, whereof one I burst immediately."

Another category of Pro-forms may be called pro-indefinite (Pro_I), since they do not substitute for a particular word but rather for several words. Some of these are wherein (meaning for which), such as in "to extirp the memory of such an act. Wherein I pray your fatherhoods to note." Wherein refers to the whole sentence which preceded it as which does in "you shall now be put in the first, which would appear as begged." Which is used twice in Act IV as an indefinite pro-form. Against (meaning in preparation for) functions in this

manner in "is this part of your wit's exercise, against you have occasion?" That is commonly used as an indefinite pro-form, such as in "It was much better that you should."

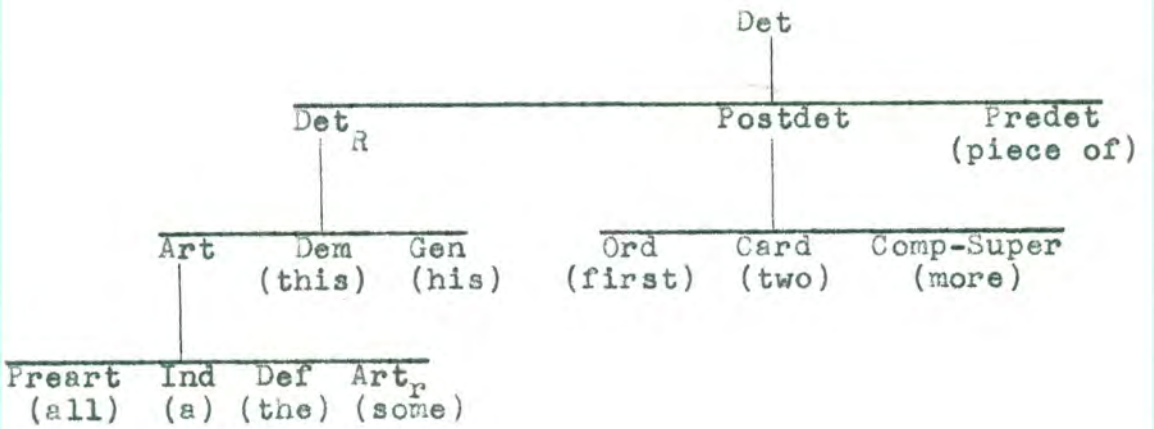
What is an indefinite pro-form when it also functions in positions ordinarily held by an attributive adjective, such as in "You shall hear ere night, what punishment the court decrees," in that it modifies punishment as an adjective but substitutes for some more specific adjective/s such as terrible or final. What must be also a link between a main sentence and subordinate sentence, as in the instance just quoted, or it is not a pro-indefinite form. In other words, what may function as a special type of adjective.[52]

All the conjunctions may now be brought together in the following schematic representation:

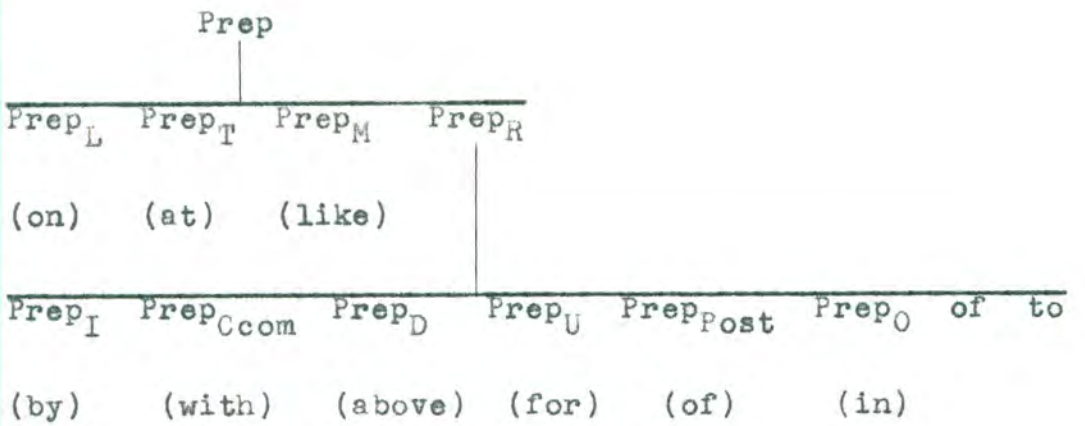

Conj
Conj$_C$
(and)
Conj$_S$
Conj$_T$ Conj$_{Cond}$ Conj$_{Caus}$ Conj$_{Conc}$ Conj$_{Man}$ Conj$_{Comp}$ Conj$_{Pro}$
(ere) (if) (for) (yet) (so) (as)
Pro$_L$ Pro$_T$ Pro$_{Wh}$ Pro$_I$
(where)(when)(who)(that)

SUMMARY: Distributional Subclassification of the Word Classes

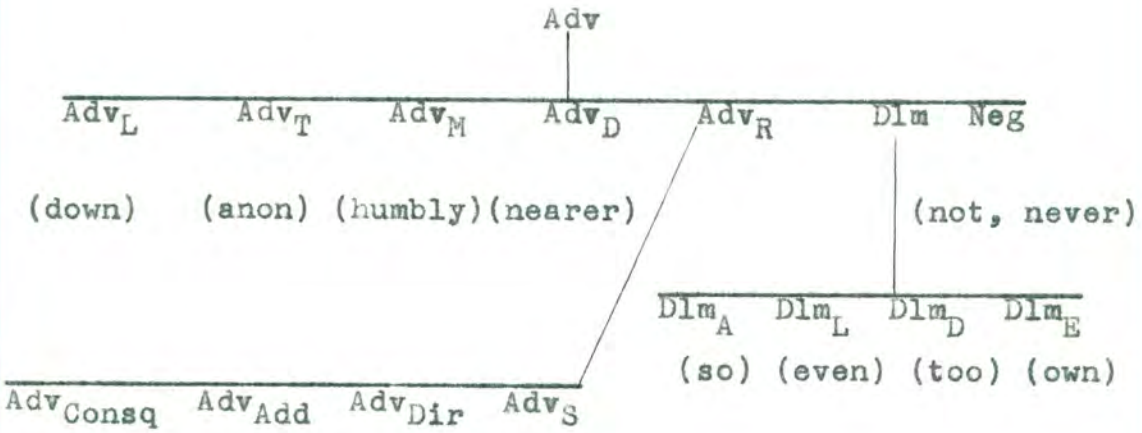
1. The determiner



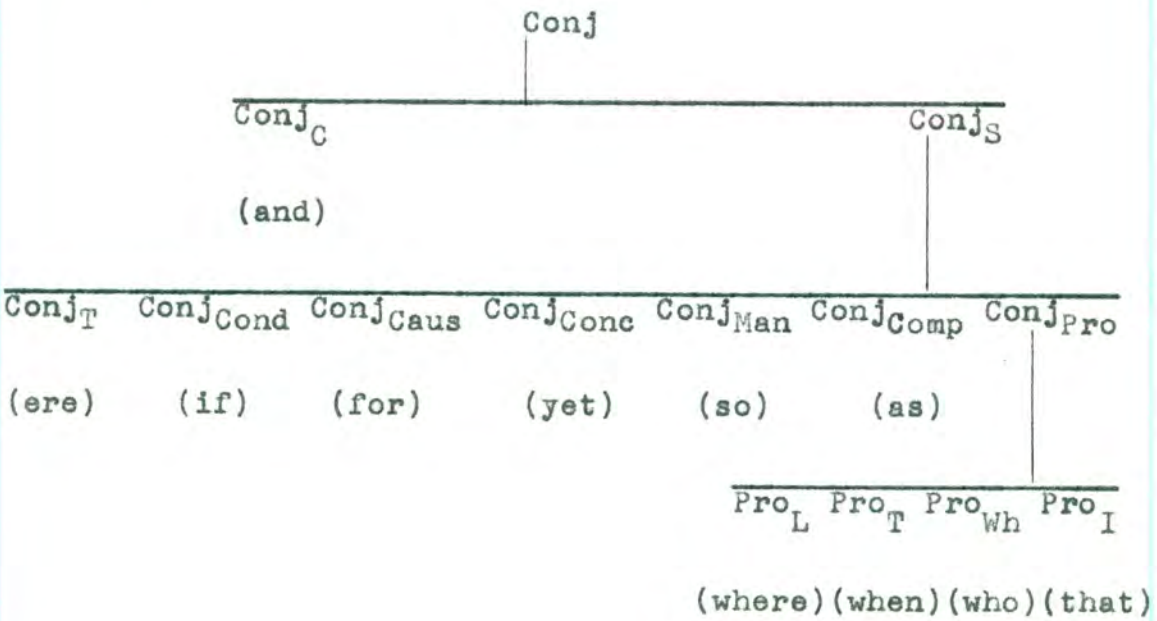
2. The preposition



3. The Adverb



4. The Conjunction



CHAPTER 3

THE FINGERPRINTS OF JONSON'S STYLE

Comments on Jonson's style have fluctuated with changing theatrical tastes. From Dryden to Dr. Johnson, for instance, he was praised for his "correctness and judgment, his adherence to nature, his satirical power, and his technical excellence in plots and drawing of characters of humor;" at the same time he was criticized for his "too servile imitation of classic models, a lack of interest in love, an inadequate representation of women, all of which rendered his comedies cold and cynical."[1] The romantics naturally criticized his correctness and learning while the neo-classics praised him as a law giver and model.[2] Modern criticism of Jonson's style tends to be complimentary. For example, Harry Levin praises him for his "talent

for decoration, his penchant for symbolism, his poetic convention, his play of allusion, his knowledge of classics and his interest in folklore."[3] Levin also comments, "The language itself is completely idiomatic, uninhibited by the formality of plot and character or the complexity of scenes and speeches . . . whatever the restraints Jonson chose to accept, his handling of words never lost its flexibility; throughout the most tortuous stanzas the phrasing remains as English as Purcell's."[4] This last statement, while complimentary, is typical of the sweeping and vague comments I have found on Jonson's language per se. From these remarks one can select few phrases that guide him to a consideration of "the language itself." What exactly does Levin mean, for instance, by "tortuous stanzas" and by "phrasing remains as English as Purcell's"?

Alexander Sackton is one of the few critics that I have read who substantiates his comments about Jonson's language with specific examples. In Rhetoric as a Dramatic Language in Ben Jonson (New York, 1948), he emphasizes Jonson's use of hyperbole and jargon. From Act IV he quotes Voltore's speech in court in which he accuses Celia

and Bonario as an example of hypebole and then points out that "the choice of words, the distribution of emphasis by careful placing of pauses, the use, among other figures, of parathesis, correction, and hyperbole, and the reasonable tone all indicate that this is the speech of a practiced orator."[5] As for jargon, Sackton obtains his main illustrations, such as the medical terms in Voltore's speech in the mountebank scene, from other acts. His book is a study then of certain conscious rhetorical devices Jonson reflected in his vocabulary choices.

Except for Sackton's and Partridge's comments given earlier, the criticism that I have read of Jonson's style is for the most part impressionistic and subjective. These critics have concerned themselves with style as an evidence of a conscious word selection and emphasis; however, this paper presents the concept of style as a manifestation of an author's less conscious and more revealing linguistic habits. Style in terms of a grammatical analysis based on the accuracy of computer tabulations permits us to make objective statements about Jonson's use of language. "Style" will be described then in terms of the occurrence

of necessary but inconspicuous classes of words.

Determiners, prepositions, adverbs, and conjunctions are particularly suitable for stylistic inferences, for they are less a part of the author's conscious choices than are word classes which carry the main lexical meaning.[6]

The comment on word classes will follow the order established in the previous chapter; i.e., on determiners and prepositions first, followed by adverbs and conjunctions. Under each word class, however, the observations will be made on subclasses in the order of their frequency from greatest to least. Specific comments about members in each subclasses will generally be first upon those which appear only once or twice. For the most part it seems easier to state a frequency in whole numbers, although at times the KWIC Sort percentage gives an additional insight.[7]

In Act IV of Volpone, scenes one and five are the most productive in examples of determiners, prepositions, adverbs, and conjunctions; scene three is the least productive, while six and two are more so than four. From time to time within the chapter attention will be called to the significance of one-five (or five-one)-six-two

(or two-six)-four-three pattern. This productivity directly corresponds to scene length; scene five has one hundred fifty-four lines, scene one has one hundred forty-seven, scene six has one hundred one, scene two has seventy-four, scene four has twenty-seven, and scene three has twenty-four lines. Naturally, the details of Jonson's stylistic fingerprints become more evident with a larger body of material.

The word classes in order of their frequency of occurrence from most to least are determiners, adverbs, conjunctions, and prepositions. There are five hundred ninety-four determiners--nearly twice as many as the second rank word class, the adverbs. There are two hundred eighty-three adverbs, two hundred seventy-eight conjunctions, and at least two hundred fifteen prepositions. The large number of determiners indicates that Jonson uses on the average of one hundred nouns per scene. The widest variety of members is found in the adverb class in which there are at least ninety different members, including the delimiters and the negatives.

Of the four word classes under discussion in this

paper, Jonson prefers conjunctions nearly twice as often in the initial sentence position as any other word class. The other classes Jonson uses are in order adverbs, determiners, and prepositions. The following table shows these word classes and the members in each class which Jonson uses most often to begin sentences:

TABLE 7

WORD CLASS FREQUENCY

Class	Total Initial Occurrences
Conjunctions	73
$Conj_C$	47
and	27
but	15
or	5
Adverbs	34
Adv_L	5
here	3
there	2
Adv_T	7
now	3
then	2
Adv_M	6
surely	2
Neg	5
not	5

TABLE 7--Continued

Class	Total Initial Occurrences
Determiners	31
Def	13
the	13
Dem	11
this	7
Prepositions	7
$Prep_O$	3
in	3

From this table one can see that Jonson uses the coordinating conjunction and nearly twice as often as any other conjunction to begin sentences. The time, place, and manner adverbs begin sentences with nearly equal frequency. Interestingly enough, Jonson uses not five times to begin a sentence, such as in "Not suspected, I say, but known, and taken in the act with him; and by this man . . . accused;" yet he does not use never in this manner. This is an example of his preference from at least two choices the

language offers him. The low frequency of determiners, prepositions, and adverbs taken together with the high frequency of initial connectives then makes Jonson a writer who likes transitions and who makes much of connectives at the beginning of sentences.

At the end of sentences, Jonson uses thirty-six adverbs, including delimiters and negatives. The manner adverbs, such as thus is in "Sir, your polity may bear it through thus," are used most often in this position while the consequence adverbs are used only once. Jonson uses all subclasses of the adverb to end sentences except sentence adverbs and certain delimiters--Dlm_A and Dlm_D; he has a choice in these instances and exercises it. The negative not, such as in "I reach you not," accounts for three such endings; again, never does not occur in this position. No other word classes presented in this paper occur in the final sentence position.

The determiners follow the frequency pattern mentioned in the introduction to this chapter; scene five contains one hundred ninety-five; scene one contains one hundred fifty-three; and scenes six, two, four and three

respectively contain one hundred two, sixty-six, forty-two, and twenty-six. Jonson uses the determiners most often with count nouns and least often with proper nouns, such as in these eyes and Levant, respectively. As one might expect, definite and indefinite articles are used often in this class. Jonson uses them in the ratio of 145 to 85. Of the genitives which occur two hundred eight times, Jonson selects your and my. Your occurs seventy-four times and my fifty times as genitives. Since Act IV is largely a body of dialogues between Sir Pol and Peregrine and between Mosca and Voltore, Corbaccio, or Corvino--these selections are nearly automatic. Its is used only once; in scene one Sir Pol says, "You must know, / No family is here without its box." The genitives then in order of their frequency are your, my, his, their, our, her, mine, thine, and its.

It is striking that mine and thine occur as genitives rather than my and your in the ratios of 1 to 50 and 1 to 74, respectively. These are important instances no doubt of Jonson's personal preferences which subtly advance his artistic intentions; these selections have clearly ranged from unconscious choices. Although the

patterns mine own heart and thine eyes were no longer acceptable by the upper-class, Jonson puts mine own heart in Sir Pol's speech in scene one and thine eyes in Lady Pol's speech in scene six.[8] This is a specific example of their ability to imitate upper-class speech.

Demonstratives, which rank second among the determiners in frequency with fifty-two occurrences, are this, that, these, and those in descending order. This occurs thirty times, which is nearly twice as often as that; that and these occur thirteen and eight times, respectively. Jonson uses those, however, only once and then in scene one. Scene five contains nearly twice as many demonstratives as scene six; scene four contains only one. The plot influences the increased selection, for scene five includes the court scene. Jonson uses many of these demonstratives to point out someone in the court, such as when Voltore calls attention to the hands of the "impotent" Volpone by saying, "Pray you mark these hands."

The prearticles and the regular articles occur with almost equal frequency in Act IV. The prearticles that Jonson prefers, as such in "of such an act," are in order

from most to least such, all, only, even, scarce, and simply. Jonson uses two or three prearticles on the average per scene; yet scene one contains twice as many prearticles as any other scene. The regular articles, such as any in "by any patience," account for at least .44% of the words that Jonson uses in Act IV. These regular articles in order from highest to lowest frequency are no, any, another, every, both, and some; although no is used about two and a half times as often as any other regular article, the overall scene average is the same as for the prearticle.

Of the postdeterminers Jonson prefers the cardinals and of these one, three, and two. Scene one contains fourteen cardinals and scene six contains six; scene three has none. The other cardinals--forty, fifty, fourteen, six, few, and much--are used once each and many is used three times. It seems probable that in selecting the cardinals the information in the plot largely dictated Jonson's choices. For instance, in referring to Celia and Bonario it is natural in scene six that the second of the Avocatori should use two in saying, "'Tis pity two such prodigies should live."[9]

Jonson uses only two ordinals--first and same--and these occur only once each. First and same are used in scene one.

The following table draws together Jonson's most frequent preferences in determiners in each subclass and in the membership in those subclasses:

TABLE 8

DETERMINER FREQUENCY

Class	Total Frequency
Articles	230
the	145
a	77
an	8
Genitives	208
your	74
my	50

TABLE 8--Continued

Class	Total Frequency
Demonstratives	52
this	30
that	13
Prearticles	16
such	6
all	4
Regular Articles	22
no	14
any	6
Cardinals	26
one, three, two	5
Comparative-superlatives	26
most	16
more	10
Ordinals	3
first, same	1

The frequency of the preposition in Act IV, scene by scene, follows the main pattern, mentioned in the introduction, except that scene three has more instances than four; i.e., scenes one and five contain the most prepositions, followed by scenes two, three, and four. Jonson prefers the place preposition, using them often and with variety; the eighteen place prepositions occur a total of seventy-six times. Of these, in is used twenty-eight times; the next prepositions in order of frequency are to which occurs nine times and upon which occurs eight times. The other place prepositions which Jonson uses are, in order of frequency from most to least, at, from, on, out of, before, about, into, unto, over, by, amongst, next, from about, with, and betwixt. Jonson uses the place prepositions in and by to begin two sentences in Act IV; they are "In my poor judgment, is not warranted" and "By the way I cheapened sprats."

The manner prepositions, such as like in "Neighs like a jennet" and by in "by any patience," are used second most frequently in the preposition class. Scene five with thirteen and scene one with eleven contain the greatest

number of manner prepositions; whereas, Jonson only uses three in scene three and four in scene four. With, as in "I will have my mouth first stopped with earth," is used twenty-four times or nearly twice as often as by, the second most frequent manner preposition. The other manner prepositions in order of their frequency are in, like, like to, through, under, unto, and without.

Only about .12% of the words in Act IV are time prepositions. Jonson's use of these prepositions is confined to scene one with the exception of one occurrence of at in scene five. Jonson chooses not to use a preposition, such as for, before a measurement of time in "the aged gentleman had there lain bedrid[for] three years and more."

The post-nominal prepositions occur frequently. These include only of, without, and to; of, such as in "she is a creature of a most professed . . . lewdness," is used in this capacity nearly forty times; whereas, without is used four times and to only three. Jonson uses concomitave prepositions on the average of twice per scene, although none occurs in scene four. With, the only member

of this subclass is used eleven times, such as in "I burst immediately in a discourse with a Dutch merchant."

Jonson sometimes contracts the oath prepositions, as in "This is fine, i' faith!" or completely omits them, as in "'Faith these are politic notes!" This is a specific example of his realistic imitation of spoken English. Besides in, which occurs four times as an oath preposition, on is used once and upon twice in this category. Sir Pol and Lady Pol use oath prepositions, which were popular with the upper class, but evidently inadequately. Peregrine, in an aside, notes that Sir Pol admires but is incapable of using colorful oaths. He exclaims, "Lord, how his brain is humbled for an oath!"[11] (i. 30).

Compared to the post-nominal, concomitave, and oath prepositions which belong to the residue prepositions, Jonson uses the other residue prepositions--instrumental, degree, and purpose--infrequently. The instrumental prepositions with and by, such as in "would have your tongue, sir, tipped with gold for this" and in "by this man, the easy husband, pardoned," occur only in scenes five and six.

The degree prepositions above, by, and at each appear once; the other degree preposition in is used only twice. Jonson does not use the degree prepositions, such as above in "Being placed so above all powers," in scenes three, five, and six. He uses the purpose prepositions nearly as infrequently as the degree prepositions; however, they occur in all scenes except scene three. These prepositions are for, with, and unto. For, as in "who here is fled for liberty," occurs in this role three times; with is used once and unto twice.

The prepositions, which illustrate his stylistic fingerprints, to conclude, in order of frequency are place, manner, post-nominal, concomitave, degree, purpose, oath, time and instrumental. In, to, upon of the place prepositions; with, in, and by of the manner prepositions; with of the concomitave prepositions; and of of the post-nominal prepositions occur most frequently.

The adverb subclasses in descending order of their frequency are the time, manner, degree, place, consequence, direction, addition, and sentence adverbs. Jonson uses time adverbs nearly one and a half times as often as manner

adverbs and manner adverbs nearly one and a half times as often as degree adverbs; the ratio is 59 to 39 to 28. He uses the place adverbs twenty-eight times, the consequence adverbs thirteen times, the direction adverbs six times, and the addition and sentence adverbs only four times each. Again, scenes five and one are the most productive with eighty-two and seventy-eight occurrences in each, respectively; scenes six, two, four, and three follow with forty-nine, forty, twelve, and nine occurrences.

Time adverbs, such as now in "she has now put on," are in order of decreasing frequency now, then, ever, yet, again, first, instantly, already, sometimes, still, daily, early, long, anon, before, newly, hourly, immediately, often, and soon. It is possible that today, aftertimes, last, and straight are in this class, although they resemble nominals.[12] The time adverbs occur eighteen times in scene one, sixteen times in scene five, and twice in scenes three and four; scene two has none.

In contrast to the dominate frequency pattern in Act IV, manner adverbs occur most often in scene two. Eleven of these adverbs occur in scene two, nine in scene

one, eight in scene five, four in scene six, three in scene three, and two in scene four. These are adverbs such as thus in "your polity may bear it through thus." Thus and so are used at least two to three times more than any other manner adverb. The other manner adverbs, followed by their number of occurrences in Act IV, are how (4), surely (3), sure (2), bedrid (1), fairly (1), forgettingly (1), humbly (1), naturally (1), prettily (1), publicly (1), safely (1), strangely (1), clear (1), free (1) and perhaps the one occurrence of flat. Although Jonson attaches the suffix -ly to many manner adverbs, they occur nearly three times as often without the suffix -ly ending; e.g., note sure in "But sure, the sight will rather move your pities." Lady Pol uses sure and clear, Voltore uses sure, and the third Magistrate uses free in this manner. Perhaps Jonson meant to reflect on their social standings by these usages. Jonson uses the manner adverb strangely in a single instance to precede an adjective (participle) in "Strangely abused ears." This is the only instance in which he uses a place, time, or manner adverb to modify any word other than the verb.

The degree adverbs as, more, and rather occur often in context with comparative conjunctions, such as as with the conjunction as in "should say, sometimes. As well as greater." Jonson expresses only the positive and comparative degrees in his adverbs; there are six instances of the comparative degree--one each of nearer and better and four of more. The other degree adverbs in order of descending frequency include much (3), how (3), little (1), near (1), chiefly (1), greatly (1), early (1), and ill (1). The degree adverbs follow the main frequency pattern in Act IV, for scene one contains nine degree adverbs, scene five contains nine, and scenes two, six, four, and three contain, respectively, five, one, and none.

The place adverbs that Jonson uses in Act IV of Volpone are here, which occurs eighteen times; there, which occurs six times; and the single occurrences of down, through, without, yonder, and wherein. Scene five comprises nearly one and a half times as many place adverbs as scene one, the second scene in order of frequency; scene five has twelve place adverbs and scene one has seven. Scenes six, two, three, and one, however, have only two,

four, one, and one place adverbs, respectively. Although Jonson calls yonder both a demonstrative and a place adverb in his Grammar (pp. 513, 525), he uses it only in the latter function. It is used by one of Lady Pol's waiting-women in "My master is yonder."

Consequence, direction, addition, and sentence adverbs are used as trace elements, so to speak, for there are only a few of each scattered throughout the play. Consequence adverbs, like then in "Be careful then," are used a total of thirteen times primarily in scenes one and five; scene three has none. In addition to then, which accounts for eight members of this subclass, there are three occurrences of therefore and two of else. Jonson uses the direction adverbs mainly in scenes five and one also; scenes three and four have none. These adverbs in descending order are forth (2), out (2), hence (1), onward (1), and possibly one occurrence each of off and down. The addition adverbs, such as too in "Is that a point of state too?," are used only four times. Too occurs twice in scene one, once in scene five, and besides occurs once in scene two. Jonson uses only four sentence adverbs in

Act IV of Volpone. These are the single occurrences of indeed in scenes one, two, and six and the single occurrence of perhaps in scene six. An example of such an adverb in context is perhaps in "Perhaps he doth dissemble." Once again Jonson puts these infrequent usages in the Pols' speech; perhaps again this is an example of the extreme detail Jonson uses suiting speech to character.

To conclude the presentation of these adverbs, it may be noted that, although Jonson uses adverbs slightly more frequently after the verb, they occur nearly as often before the verb. However, adverbs seldom occur between the main verb and its auxiliaries.

Jonson also uses the delimiters as "trace elements;" i.e., they are scattered in small amounts throughout all scenes. This subclass is most abundant in scenes five and four and the least abundant in scene two. Of the delimiters, the A and E subclasses are used nineteen times each, while the L subclass is used four times. There is only one occurrence of the D delimiter, which is too in "This woman has too many moods," which the fourth Magistrate uses. It is important to note that Jonson does not use

negative delimiters, such as hardly or scarcely. The E subclass members, such as own in "Chiefly their own ladies," are in descending order of frequency here (6), own (4), else (3), and there (1). These occur most often in scenes one and six and only once in scenes three and four; scenes two and five have three each. The A delimiters are in order of descending frequency so (9), but (4), too (3), as (2), and very (1). Too, as in "The case appears too liquid," is such an adverb in context. It is important to note that Jonson uses very only once; this seems to correspond to his desire to avoid the superlatives. Here again Jonson seems to move from chance to deliberate choice. Sir Pol uses this unique form. The L delimiters appear a total of five times. These adverbs--even, so, and too--occur mainly in scenes five and six. Too, as in "there are some others too," accounts for most of these occurrences.

The negatives are probably the most interesting adverbs to observe in Act IV because of their positional flexibility. Not most often occurs between the main verb and its auxiliary, although it appears nearly as often

after the verb. It precedes the main verb only four times. Contrariwise, never occurs most often before the main verb, once between the main verb and its auxiliary, but never after the main verb. Jonson uses not nearly ten times more than the other negative never; the ratio is 40 to 5. The negatives follow the dominate one-five-six-two-four-three pattern in Act IV with scenes one and five having nearly three times as many negatives as scene six. Not is used fourteen times in scene one, twelve times in scene five, twice in scenes two and six, three times in scene four, and twice in scene two. Never occurs three times in scene five, once in scenes six and one, but not at all in scenes two, three, and four. Contrary to twentieth-century usage, the auxiliary do with the negative is not common in Act IV, although Jonson does use it in four instances (cf. "we know not" with "I do not care"). Again, it is the Pols who use this unusual form in two instances, but Mosca and Voltore also use it one time each.

The following table will now draw together the adverbs, including the delimiters and negatives, in order of the most frequent subclasses with the most frequent

members in each subclass to the least:

TABLE 9

FREQUENCY OF ADVERBS, DELIMITERS, AND NEGATIVES

Class	Total Frequency
Adverbs	278
Adv_T	59
now	17
then ...	8
Adv_M	39
thus ...	8
so	8
Adv_D	28
as	6
well ...	4
more ...	4
Adv_L	28
here ...	18
there ..	6

TABLE 9--Continued

Class	Total Frequency
Adv_{Consq}	13
then ..	8
Adv_{Dir}	6
forth .	3
out ...	2
Adv_{Add}	4
too ...	3
Adv_{S}	4
indeed	3
Delimiters	43
Dlm_{E}	19
here ..	6
own ...	4
Dlm_{A}	19
so	9
Dlm_{L}	4
even ..	2

TABLE 9--Continued

Class	Total Frequency
Dlm_D	1
too ...	1
Negatives	54
not ...	49
never .	5

Conjunctions follow the most prevalent frequency pattern: scene one with one hundred three and scene five with seventy-three contain the most conjunctions, followed by forty-nine in scene six, thirty-seven in scene two, nineteen in scene four, and six in scene three. Jonson uses nearly as many co-ordinating conjunctions as subordinating (136 to 142). Of the co-ordinating conjunctions and, but, and or, Jonson uses and nearly four times as often as or or but.[13] The co-ordinating conjunctions appear fifty-two times in scene one, thirty in scene five, twenty-three in scene six, eighteen in scene two, eight in scene four, and once in scene three:

TABLE 10

FREQUENCY OF THE CO-ORDINATING CONJUNCTIONS

Scenes:	1	2	3	4	5	6	Total in Act IV
and	35	14	1	3	22	15	90
or	8	4	0	1	2	8	23
but	8	4	0	4	6	0	22
put	1						1

The subordinate conjunctions which Jonson prefers most are the conditional ones, such as *if* is in "I should, *if* all were well and past." He uses *if* nineteen times as a conditional conjunction, compared to the single occurrences of *whereas* and *whether*. *If* is used seven times in scene one, four times in scene six, three times in scene five, twice in scenes two and three, and once in scene four; Mosca uses *whereas* once in scene six and Sir Pol uses *whether* once in scene one. Jonson uses an average of three to four conditional conjunctions per scene: scene one contains eight, scene six contains five, and scenes five,

two, three, and four contain three, two, two, and one, respectively.

At least .34% of the words in Act IV are manner conjunctions. An example of these conjunctions is how in "I could show you reasons how I could sell this state." The following table shows that most scenes contain conditional conjunctions and that scene one contains the most:

TABLE 11

FREQUENCY OF THE MANNER CONJUNCTIONS

Scenes:	1	2	3	4	5	6	Total in Act IV
as	4	1	2	0	1	2	10
how	1	2	0	0	0	1	4
so	1	0	0	0	1	0	2
so as	1						1

Jonson uses the comparative conjunctions then and as a total of thirteen times; scene five contains five,

scene one has three, scenes two and six have two, scene four one, and scene three none. Than appears a total of eight times in scenes five, two, and six; as appears five times and only in scenes one, four, and six. As it was noted previously, these conjunctions usually appear with degree adverbs, such as the conjunction than accompanies the degree adverb more in "And grieved in nothing more than that he could not persevere."

The causal conjunctions, such as for is in "I will not touch, sir, at your phrase, for they are old," occur eleven times in Act IV. Jonson uses for seven times in preference to since, which he only uses four times. The causal conjunctions appear seven times in scene one, twice in scene five, once in scenes two and three, and not at all in scene four.

Jonson uses the time conjunctions nearly as often as the causal conjunctions. The time conjunctions appear most often in scene five. When, as in "It will come most strange to them when we report it," accounts for six of these occurrences; yet, which appears once in scenes one, two, and five accounts for three more; and ere occurs once in

scene six.

The concessive conjunctions only, however, yet, and where appear mainly in scenes one and two. Only in "you were fair and so you are. Only your nose inclines" is an example of Jonson's use of the concessive conjunctions.

The Pro_{Wh} forms, as which is in "full of loopholes, out of which, I thrust," occur more than any other pro-form. Jonson uses them in the familiar order of descending frequency; i.e., scene one contains the most, followed by scenes five, six, four, two, and three. The following table illustrates their frequency occurrences scene by scene and as a whole in Act IV:

TABLE 12

FREQUENCY OF THE Pro_{Wh} FORMS

Scenes:	1	2	3	4	5	6	Total in Act IV
that	5	1	1	4	7	4	22
which	5	1	0	0	1	1	8
who	0	0	1	0	4	0	5
whom	3	0	0	1	1	0	5
whose	0	0	0	0	1	1	2
whereof	1	0	0	0	0	0	1

Jonson uses the pro-indefinite conjunctions--that, what, which, wherein, where, and wherever--about half as often as the Pro_{Wh} forms. Of these, he uses that nearly five times as much as what; the ratio is 19 to 4; he uses which twice and the other pro-indefinite forms once each. Scenes five, six, and one are by far the most productive. Scenes two and four contain only one pro-indefinite form each and scene three none. There are only four occurrences of the pro-locative forms, as in "Not in your courts where

multitude and clamor overcomes." Jonson uses where in this manner three times and wherein once. To conclude the pro-forms, Jonson uses the pro-time form when only once and that is in "And to know the hour when you just eat." (Sir Pol says this.)

The following table draws together the most frequent subclasses of the conjunctions in descending order and lists the most frequent members in these subclasses:

TABLE 13

FREQUENCY OF CONJUNCTIONS

Class	Total Frequency
$Conj_C$	136
and	90
Pro_{Wh}	43
that	21
which	8
Pro_I	29
that	10
what	4

TABLE 13--Continued

Class	Total Frequency
$Conj_{Cond}$	21
if	19
$Conj_{Man}$	17
as	10
how	4
$Conj_{Comp}$	13
than	7
as	6
$Conj_{Caus}$	11
for	7
since	4
$Conj_{T}$	10
when	6
yet	3
$Conj_{Conc}$	5
only, however, yet, where, though	1

TABLE 13--Continued

Class	Total Frequency
Pro_L	4
where	3

To sum up, let us consider the examples of high and low frequency usages. A large number of co-ordinating conjunctions occur in the initial sentence position compared to any other function class; of these conjunctions, and is used most often in that position. Of the subordinate conjunctions, the conditional conjunction if occurs more than any other. The Pro_{Wh} subclass appears more frequently than any other pro-form; in that subclass that and which have the highest frequency. Articles and genitives appear nearly four times more often than any other determiners; of the latter your and my are the most frequent. Of the place prepositions, in, to, and upon are used most frequently and in and by are of the manner prepositions. The adverbs nearly always modify verbs; in this class the time adverbs are used the most and of these

now and then appear most frequently. So is the most frequent delimiter. Of the negatives not is used ten times more often than never. Not regularly occurs between the auxiliary and the verb while never appears immediately before the verb; in the latter instance there is no auxiliary.

Some low frequency occurrences in Act IV include the use of prepositions in an initial sentence position. The oath preposition in occurs there three times. Jonson only uses two ordinals; they are first and same. Those is used only once as a demonstrative which is in "those bellows." There is a single instance of the optional transformation with the comparative-superlative which is in "six sols more."[14] Strangely, well, and ill modify participles rather than verbs. Clear, free, and sure are used at times as manner adverbs, although they do not end in -ly like many manner adverbs. Jonson does not use the superlative degree of adverbs. Yonder is used as a place preposition only once which is in "My master is yonder." Jonson uses few sentence adverbs. The adverb occurs almost equally before the verb as after it; here in "I shall here desire"

is one of the very infrequent times in which it occurs between an auxiliary and a main verb. Not in "not check his wicked thoughts" is one of the few times in which not precedes the verb; never in "Michief doth never end" is the only occurrence of not between an auxiliary and a main verb. Of the co-ordinating conjunctions put occurs in the single instance "it being so portable a thing, put case, that you or I were." There are no occurrences of the so-called correlative conjunctions. The pro-locative conjunction where in "from Rotterdam, where I have correspondence" is an example of this subclass. The concessive conjunctions are used the least of the subordinate conjunctions which are not pro-forms. Though in "one that though his place be obscure" is such a conjunction.

Finally, except for the genitives and the cardinals, Jonson's choices do not seem to be dictated by subject matter in the case of these four function classes.

CHAPTER IV

CONCLUSIONS

This paper has demonstrated certain common functions of words as grammatical units which Jonson and his contemporaries followed and has further defined some of the common grammatical subcategories according to their occurrences in sentences. Moreover, this study has demonstrated both the application of and the need for a new analysis of Jacobean grammar.

A portion of Jonson's stylistic fingerprints in Act IV of Volpone is his conscious choice of certain constructions to characterize the Pols. In seeking to establish his unique though often undeliberate use of certain linguistic patterns, these constructions are

noteworthy. For instance, mine and thine are used only as genitives by the Pols in "mine own heart" and in "thine eyes." Moreover, Sir Pol alone uses the following: (1) the one instance of its as a genitive in "without its box;" (2) the sentence adverbs--indeed and perhaps; (3) the single occurrence of the delimiter very; (4) the single pro-time form when. The oath prepositions are also used most often by Sir Pol.

The rest of the evidence in this study identifies the unconscious and recurring traits of Jonson's style. To propose a hypothesis for further testing against Jonson's other dramatic work and that of other Jacobean playwrights, I suggest the following stylistic fingerprints be examined: (1) the initial sentence position is occupied by conjunctions, adverbs, determiners, or prepositions in descending order; (2) of these classes adverbs only occur at the end of sentences; (3) the frequency pattern of each class for the most part increases as scene length increases; (4) determiners, adverbs, conjunctions, and prepositions, in descending order, occur most often; (5) the adverbs show the greatest variety in class membership;

(6) the determiners in descending order of occurrences are articles, genitives, demonstratives, cardinals, comparative-superlatives, regular articles, prearticles, and ordinals; (7) the prepositions in descending order of occurrences are place, manner, post-nominal, concomitave, degree, purpose, oath, time, and instrumental; (8) the delimiters in descending order of occurrences are E, A, L, and D; (9) not is used as a negative ten times more than never; and (10) the subordinate conjunctions in descending order of occurrences are the pro_{Wh} form, the pro-indefinite, conditional, manner, comparative, causal, time, concessive, and the pro-locative.

These conclusions about Jonson's literary style are presented as a base for future studies which will determine whether or not these characteristics recur elsewhere in his work and, if so, the extent to which they differ from the practice of contemporary dramatists. This study also points toward the need for futher studies in some areas of transformational-generative grammar and to the possibility of more detailed analyses of grammatical style of other authors through the use of electronic computers.

NOTES

Notes to Chapter 1

[1]"Unconscious Ordering in the Prose of Swift," The Computer and Literary Style, ed. Jacob Leed (Kent, Ohio, 1966), p. 81; hereafter this text will be cited as Computer . . . Style.

[2]Ivor S. Francis in "An Exposition of a Statistical Approach to the Federalist Dispute," Computer . . . Style calls function words "filler" words which are excellent discriminators ("stylistic fingerprints") for they depend little on the subject under discussion.

[3]The transformational-generative approach gained wide attention in 1957 with Noam Chomsky's Syntactic Structures. Its currency may be seen in "Academic Disciplines: The Scholarly Dispute over the Meaning of Linguistics," Time, Feb. 16, 1968, p. 69.

[4]Francis, pp. 38-78.

[5]"A Factor Analysis of the Vocabulary of Poetry in the Seventeenth Century," Computer . . . Style, pp. 116-127.

[6]"Some Indicators of Authorship in Greek Prose," Computer . . . Style, pp. 141-155.

[7]Language and Style: An International Journal, I (Winter, 1968), 39-48

[8]Both books are printed in Cambridge, Eng., 1953.

[9]MLR, XLIX (Jan. 1954), 368.

[10]All subsequent references to The Grammar will be from Ben Jonson, VIII, eds. C. H. Herford, Percy and Evelyn Simpson (Oxford, 1954), 453-553. Although The Grammar was reprinted in 1692, 1716, and 1816, these editions have no authority. Herford and Simpson based their text on the 1640 edition.

[11]For a discussion of the reputation of Volpone, see Gerald Eades Bentley, Shakespeare and Jonson: Their Reputations Compared, 2 vols. in one (Chicago, 1965), pp. 109, 126, and elsewhere; "London: End of a Golden Age?" Time, Feb. 16, 1968, p. 76; and John J. Enck, Jonson and the Comic Truth (Madison, 1957), p. 110.

[12]Charles C. Fries' discussion of function words in Linguistics and Reading (Chicago, 1963) was helpful, although he uses a structural procedure to reach his conclusions.

[13]See the KWIC Sort, Appendix E, for any word or phrase in Act IV in its full context.

See Appendix A for the normalizations in spelling made in the Norton text for ease in computer handling.

For a discussion of the preparation of literary material for a computer; see Robert S. Wachal, "On Using a Computer," Computer . . . Style, pp. 14-37 or Ephim G. Fogel, "Electronic Computers and Elizabethan Texts," SB, XV (1962), 15-31.

Notes to Chapter 2

[1]Function words usually belong to "closed" classes, for it is fairly simple to list all members; e.g., the indefinite articles are a and an. Since it is nearly impossible to list all proper nouns in the English language, this class by contrast is "open." For a more detailed discussion of function words, see Gleason, pp. 187-188 or J. M. Shrebner, "On the Problem of Functional Syntactic Relations," PP, VIII (1968) 342-348.

[2]I did not use the zero determiner, except in the discussion of the prearticle, p. 13, because any statement about it would be beyond the limits of this statistical analysis.

[3]See Thomas, pp. 79-87, for a further discussion of determiners.

[4]An in "Nay, an you be such a one" is incorrect in the Norton text; the 1616 Folio uses and. Moreover, the N.E.D. states that an as a conjunction was very rare after 1500, although it did appear in the work of some dramatists of the 17th century, particularly before it.

[5]The, as in "and one the wiser," seems to have a special use in a comparison.

[6]Thomas does not include no with the articles, but I feel that Jonson uses no in this manner. There are six instances of no occurring in an initial sentence position, such as in "No, I will leave you." Bailey (p. 59) assigns such words to a general residual class.

Det_R and Art_r are unique symbols to this paper.

[7]When such is a prearticle, it occurs before indefinite articles. Such is not always a prearticle; for instance, it does not precede an article in "two such prodigies." Instances of this latter use are omitted.

[8]In Grammar, Jonson calls yonder both a demonstrative (p. 513) and an adverb of place (p. 525). He does not use it as a demonstrative in Act IV; see p. 15.

[9]Yours, such as in "Then it had been yours," is not a determiner, since it never precedes a nominal.

Although own seems also to be a genitive, it is not; see p. 52.

[10]Actually wit's in this setting and other similar nominal possessives, not including pronominal possessives (his, her, etc.) which are considered genitive determiners, are brought to a prenominal position by a possessive transformation. The transformation may be simply stated here as follows: The wit has exercise $\Rightarrow$ The wit's exercise. . . . This construction occupies a position following the genitive determiners (his wit's exercise); sometimes the genitive determiner is not expressed, as in "a gentlewoman's passion."

[11]Third and fourth are not followed by nominals in "whereas before you were but third or fourth, you shall" and, therefore, are not determiners. Half is not a postdeterminer in "He is half dust already."

[12]Much is a cardinal only in "But much more yours, sir;" it is not used before nominals in other instances, such as in "My faith, that is much." One, three, etc. are not always cardinals, such as in "but one of three."

[13]Most is not a determiner in "Those be they you must converse with most, for it is not followed by a nominal.

[14]More is placed in this position after sols by an optional transformation from "six more sols."

Such in "It is pity two such prodigies should live" comes in a comparative-superlative position after a cardinal; however, it seems to have no indication of degree, as more and most, in "six more sols" (before optional transformation).

[15]The KWIC Sort does not show such predeterminers as *all of*, *both of*, *some of*, *most of*, *several of*, which should be sought in later studies of Jonson.

[16]See pp. 35-36 for a discussion of prepositions as grammatical markers.

[17]*To* usually functions as a grammatical marker; see p. 35. Examples of these words in context may be seen by referring to the KWIC Sort in Appendix E.

[18]The *N.E.D.* states this use of *last* derived from the M E. *at* or a *pan laste*, *atte laste*. In this setting *last* functions as a nominal.

[19]*Ere* in "The earth I would have want men *ere* you want living" seems to be a time conjunction rather than a preposition; see p. 50.

[20]The homographic *like* in "How *like* you it?" functions as a verb rather than a preposition.

[21]Thomas, p. 170, suggests the instrumental and concomitave [*sic*] prepositions. Perhaps the latter is what Bailey (p. 32) means by "indicating relations between participants in an action."

[22]*With* might also be considered a particle of *acquainted* in this instance.

[23]*For* may also be a conjunction, as in "I will not touch, sir, at your phrase . . ., *for* they are old." See p. 61.

[24]Lees, p. 47, states that these and genitive modifiers (which will be presented next) must accompany the noun under the Wh-transformations. This means that a post-nominal modifier must be generated in the following manner:

The man is in the corner ⟹
The man who is in the corner ⟹
The man in the corner . . .

[25]Thomas, pp. 199-200, states his dissatisfaction with current theories on the genitive which suggest genitives are derived "by nominalizing sentences with to have as a main verb, such as in the following:

The boy has a bike ⟹
The boy's bike . . . .

[26]Some so-called prepositions also function as part of the verb, in which case they belong more properly in a verb discussion under "verb particles." At in ". . . but wonder at the diversity of all" and in in "Volpone is brought in, as impotent" are examples of such prepositions. Thomas puts the verb and its particle under a subclass of transitive verbs if there is also an object. He makes a distinction between a verb + a particle and a verb + a preposition (p. 126) that I do not feel is necessary in this paper.

[27]For a further discussion of verbs, see Appendix C.

[28]In considering whether or not a verb is transitive or intransitive, it was necessary to examine the verb before a passive transformation was applied; e.g., since "Prettily feigned again" had had a passive transformation applied, it had to be changed to its "original" form "SOMEONE feigned SOMETHING again."

[29]The adverb bedrid may also be considered to follow a copulative verb; see p. 41.

[30]Bailey, p. 48, and Thomas, pp. 162-173, were particularly helpful in suggesting adverbial functions and subclass titles.

[31]Down is a verb particle in "some few particulars I have set down;" see n. 26 above.

Where might be considered a place adverb derived in the following manner:

My master is yonder ⇒
My master is where ⇒
Where is my master? ⇒
Where?

It might also belong to a general residue class, when it is a response to a previous statement, such as in "My master is yonder. Where?"

[32]Ever is in a prenominal position twice, as in "that ever man's own goodness;" however, it functions as a verb modifier despite its determiner position.

Newly means recently in its one occurrence in "a ship newly arrived."

Straight in "he has him straight" would probably be straightway today.

[33]Forgettingly in "I fear I have forgettingly transgressed against the dignity of the court" seems to be modifying a transitive verb of which against is functioning as a particle; see n. 26, p. 114.

Flat in "as conquering as his club, to beat along, as with a tempest, flat, our adversaries" is not included in the adverb list, since it may be a verb (flatten) or perhaps a manner adverb (lay flat).

[34]See n. 28, p. 114, for a discussion of a function word with the passive.

[35]The infinitive to contest needs to be derived from "I contest publicly."

[36]Upon is a particle of practiced, thus making the verb transitive; see n. 26, p. 114.

[37]It may be also that this usage is a continuation from Old English in which the and certain other words were omitted before words denoting time, periods of time or seasons; see Partridge, Syntax, p. 95.

[38]It may be noted also that the graphic representation of two particular prepositional phrases differs from today's practice. Jonson did not combine to and day or after and times in the 1616 Folio.

[39]These might possibly be included under place adverbs, but they seem less specific in naming a place than those adverbs.

[40]For a further discussion of sentence adverbs, see Thomas, pp. 162-163.

[41]The category of "delimiter" (sometimes called intensifier) and the idea of presenting its subclasses separately are suggested by Bailey, pp. 51-56, 145; the symbols were adjusted to suit this study.

Thomas' "preverbs"--adverbs like very, quite, and extremely--are delimiters, p. 126.

[42]So may also be a manner adverb or a conjunction; see pp. 41, 61.

[43]Traditionally, else would be called a pronoun in this construction.

[44]The technical terms "modal," "auxiliary," and "tense" are dealt with in Appendix C.

Although do is commonly used with the negative today, Jonson usually did not use it where it would now normally be required such as in "And these [do] not know for whom they toil."

For a further discussion of the negative with do, see Partridge, Syntax, pp. 3-14. This article was first printed in MLR, XLIII (Jan. 1948), 26-33.

[45]This is an example of a clause used adverbially.

[46]Bailey, pp. 56-58, suggested many of the conjunction subclasses.

Transformations are required to show conditions and deletions possible in joining two sentences. Simply stated, a joining transformation might look like this:

He can sway
They will hear him $\Rightarrow$ He can sway and they will hear him.

[47]Put in one instance seems to function as a co-ordinating conjunction but more material needs to be examined to confirm this usage. In "it being so portable a thing put case, that you or I were ill," put case probably means but [in the] case. It is also possible that put is the imperative from "if you put the case forward."

[48]When is a Pro-form in "And to know the hour when you must eat your melons;" see p. 50.

[49]How, as in "How! Have you business?," may also belong to a general residue class; so in "So if there comes but one of three, I" also belongs to this class; see Bailey, p. 59.

[50]Thomas points out, p. 171, that "the details [for comparatives] have not been completely worked out by transformational linguists.

The one instance of "the more . . . the more" in "The more you see me the more I shall conceive you" seems to be a survival of the old instrumental case; in The Grammar, p. 546, Jonson says, "Adjectives compared, when they are used Adverbially, may have the Article the, going before."

A comparative transformation may be developed in the following manner:

She is of most hot exercise
A partridge is of hot exercise $\Rightarrow$
She is of more hot exercise than a partridge is of hot exercise $\Rightarrow$
She is of hot exercise more than a partridge . . . .

[51]These subclass titles are unique to this paper.

[52]*What*, as in "*What*, *what*, sir?," may also belong to a general residue class; see Bailey, p. 59.

The obvious characteristic seems to be *what* is moving in the direction of a determiner.

Notes to Chapter 3

[1]Robert Gale Noyes, Ben Jonson on the English Stage 1660-1776 (New York, 1935), p. 5.

[2]Noyes, p. 11.

[3]"An Introduction to Ben Jonson," Ben Jonson: A Collection of Critical Essays, ed. Jonas A. Barish (Englewood Cliffs, N. J., 1963), p. 54.

[4]Levin, p. 56.

[5]Levin, p. 145.

[6]See Milic, Computer . . . Style, pp. 79-106, for a discussion of the author's unconscious use of certain words.

[7]Certain percentages appear to be slightly inaccurate; however, at the present time this is the most recent computer information. The text accompanying this thesis is a later compilation; minor differences may occur because of programing problems.

[8]Anne Carvey Jonson in "The Pronoun of Direct Address in Seventeenth-Century English," AS, XLI (Dec. 1966) p. 265 notes that from 1600-1649 you was used nearly twice as often as thou by the upper classes in literature; a comparable situation seems likely with my and mine and you and thine. Although in Grammar, p. 539, Jonson says my and your precede "words" and "myne" and "thyne" follow, he uses mine and thine before nouns.

[9]See n. 14, p. 112 for a comment on two when it is not a cardinal.

[10]N.E.D. gives more in "Ile not offend thee with a vaine tear more;" this is an example of Jonson using more in his Epigrams, XXXIII, 1616, to mean "in addition to what has been specified or implied." Now it is used in this manner after a designation of quantity or number.

[11]Peregrine and Voltore use oath prepositions also, although there is no direct evidence that they belong to the same social class as the Pols.

[12]The relevance of these words to a stylistic analysis needs more evidence.

[13]Perhaps put is a co-ordinating conjunction in one instance; see n. 47, p. 117.

[14]See n. 14, p. 112 for a comment on the position of more.

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APPENDIX A

Spelling Changes[1]

From:	To:
behaviour	behavior
colour	color
freshman-ship	freshmanship
honour	honor
labour	labor
land-syren	land siren
odour	odor
persév̀er	persevere
practised	practiced
serjeant	sergeant
thorough	through
tinder-boxes	tinder box
traveller	traveler
well timbered	well-timbered

[1]These changes are based whenever possible on Webster's Third New International Dictionary, (Springfield, Mass., 1966). They were made in order to normalize the text for computer use.

APPENDIX B

The Nominal (Nom)

The nominal is an essential element in the kernel sentence formula S → NP + VP ("sentence" is to be rewritten "noun phrase" plus "verb phrase"). Its syntactic relationships provide keys to the definitions of some function words which were introduced in this paper. Optional components of the nominal, for instance, are determiners. Briefly, nominals are subclassified into pronouns and nouns. The latter division may take determiners (see Table 4, pp. 23-25). Nouns may be countable (N_C) like toothpicks or noncountable (N_{NC}); the latter may be further subclassified into mass nouns (N_M) like air, heat, or dust; abstract nouns (N_A) like patience, malice, or endurance; or proper nouns (N_P) like St. George, Lazaretto, or Levant.[1]

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[1]This account of nominals is by no means complete; but since these particular nouns were mentioned in connection with the determiners, they had to be defined somewhat.

APPENDIX C

The Verb (V)

Simply stated, there are three subclasses of the verb (V) in addition to the class which is called "be + Pred." The transitive verbs (V_t) must be followed by nominals, which are traditionally called direct objects; intransitive verbs (V_i) are not followed by nominals or adjectives; and copulative verbs (V_c) are verbs such as smell, become, or wax, which are followed by nominals or adjectives which relate to the subject. (Jonson uses few copulative verbs in Act IV.) "Be + Pred" contains all verb forms of be which are followed by locative prepositional phrases or adverbs, adjectives, or nominal phrases.

All verbs are accompanied by at least one auxiliary, which is tense (Tn). The tense is either present or past. Other tenses are indicated by a combination of auxiliaries and main verbs. There are three other auxiliaries--modals, have + en, and be + ing. The modals are such words as will, can, and dare. Have + en indicates that when have is an auxiliary the main verb following it must be the past

participle form; be + ing indicates that when be is an auxiliary it is followed by the present participle of the main verb. If all the auxiliaries appear, they appear in the following order (reading from l. to r.): Tn, Mod, have + en, be + ing.[1]

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[1]The verb must be treated, since it is used extensively in the adverb presentation; however, it needs to be presented only summarily, for it is not of major consideration in this study.

Gleason, Linguistics and English Grammar, 1965, uses a different and perhaps better approach to verbs in which the modal lacks tense.